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• NEWSPAPER

Billboard®

DECEMBER 18, 1971 • $1.25
A BILLBOARD PUBLICATION
SEVENTY-SEVENTH YEAR
The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 37
HOT 100 PAGE 64
TOP LP'S PAGES 59, 61

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By JOHN SIPPEL

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RCA Records and Tapes

'DOORS SOLD 4,190,457 ALBUMS': COURT REPORT

LOS ANGELES — The Doors have sold a total of 4,190,457 albums domestically since their first LP, The Doors, was released in 1966, according to a recent report made in U.S. District Federal Court by attorneys representing Elektra president Jac Holzman. Holzman is being sued for money due by onetime promotion representative Ronnie Mellen, who claims that she brought the Doors and Holzman together in 1966, while she was acting as promotion girl for the late Jim Morrison's quartet, when they worked a gig at the Whisky A-Go Go here.

The report further states that the Doors have sold 365,209 tapes on all configurations. Their total single sales are now 7,750,642 as of the report.

Biggest album was their first, "The Doors," which is reported to have sold 1,234,919 copies. Biggest single came out of that first LP, "Light My Fire," which sold 927,140 copies.

Suit alleges that Holzman made a verbal agreement with Miss Mellen offering her continuing cut on Doors' royalties, while Holzman's countersuit claims that she was promised 1 cent per copy on the first album only.

De Lory Aims Campbell Back to Country Roots

By CLAUDE HALL

LOS ANGELES — Glen Campbell and his producer, Al de Lory, are returning "to the country roots" in all new product and the new Capitol Records single "Oklahoma Sunday Morning" is considered by independent record producer de Lory to be one of the most countryfied records Campbell has released in several years. Campbell's first hit, "Burning Bridges" was a country bit. Then came "Gentle on My Mind," "By the Time I Get to Phoenix" and his biggest record of all, "Wichita Lineman." The "Gentle on My Mind" record, of course, put Campbell into the pop field in a big way.

Al de Lory hopes that his records will continue to be big pop hits. "But, in taking inventory, once an artists breaks out of the country into the pop field, there seems to be a certain amount of pressure put on him—maybe by the public or maybe by his record company—and the pop scene becomes a challenge to the artists, leading him away from his roots.

"The records we're going to make from now on out won't be strictly country . . . but we have a good memory of how success happened for us . . . and we're not starting over, we're just regrouping our thoughts."

Glen's Personal Touch

As part of the movement back toward his country roots, Glen Campbell was personally mailing out 800-plus deejay copies of his newest single last week to country music program directors and air personalities along with a letter. This is in addition to the regular promotion work of Capitol Records. De Lory feels that anyone who ignores his roots and goes completely pop is making a mistake. "Glen can sing any kind of song as well or better than any artist in the business . . . and he'll be a star on the music scene as long as he lives. But we're now making a stronger effort to find country tunes for him." De Lory believes that it's the song rather than the way a song is done that makes it really country.

In the search for material, De Lory will be relying on his recently established Nashville office of Al-Mac Productions, operated by Ed Penny, to come up with a vast array of country tunes.

De Lory, who just recently parted with Capitol Records, will be devoting a lot of his future time to other production projects such as producing Gary Puckett ("Can't Hold On" is out now and De Lory is searching for tunes for his coming album) and building himself up as an artist. Peter Rachtman has taken over personal management for De Lory. Bob McCluskey has left. At the moment, Rachtman is negotiating for a major label deal for Al de Lory as an

(Continued on page 66)

E&R 1-Stop Chief Dies of Leukemia

SAN ANTONIO—Russ Schram, one of the pioneers in one-stop operation, died here Nov. 29, a victim of leukemia. Schram, 50, opened E&R One-Stop here in 1950, in conjunction with his wife, Ethel. Both worked inside previously for Straus-Frank, the local RCA distributor, before opening the one-stop. Besides his widow, Schram is survived by two children, Susie and Russ Jr.

Mrs. Schram will continue to operate the one-stop.

Court Decides Background Music Users Pay ASCAP

NEW YORK—In a proceeding to determine reasonable license fees under the American Society of Composers, Authors and Publishers (ASCAP) Consent Decree, Muzak franchisees and Seeburg background music distributors have been directed by Judge Sylvester J. Ryan to pay interim license fees to ASCAP at the rates provided in the license agreements which expired on Dec. 31, 1970.

To the extent that these fees have not been paid for the first 10 months of 1971, they must be paid within 10 days. The interim fees are subject to retroactive adjustment to Jan. 1, 1971, on the basis of the reasonable fees finally determined, plus interest at 5¼ percent.

Background music companies throughout the country held ASCAP license agreements which expired Dec. 31, 1970, and most voluntarily signed extension agreements 'subject to retroactive adjustment to the first of the year. The effect of the Court's order is to place the Muzak and Seeburg petitioners on the same footing as their competitors who signed voluntary extension agreements with ASCAP. The petitioners had requested reduced interim fees and ASCAP had sought to have the old rates continued during the pendency of the rate proceeding.

Wallichs' 'New Look' Spurs Music City Chain's Profits

By NAT FREEDLAND

LOS ANGELES—"We've gotten everything moving in the right direction again," said Clyde Wallichs, president of Wallichs Music City, one of the nation's largest "complete music" chains and a merchandising institution in Southern California.

Wallichs Music City has had just three losing years since 1949, when Clyde bought control of the chain from his older brother, Glenn, who founded it in 1930 and then moved on to co-found Capitol Records. The only recent loss year was Wallichs' fiscal 1970, which ended this past May.

But Clyde Wallichs explains that it took more than heavy discounter competition in record and tape sales plus a drastic fall-off in big-ticket merchandise last year to briefly edge Music City into the red.

Firm Went Public

When the firm went public as Wallichs Music & Entertainment Company Inc, May 26, 1970—at the very bottom of recent overall stock market values—it acquired two Phoenix stores which had previously been run unsuccessfully as franchise operations and some large Arizona losses which had to be written off.

"The necessary changes were made in management of the Phoenix stores and they've become profit-makers. We're even planning to add a third location in the expanding west side of Phoenix," said Wallichs during an in-depth Billboard interview at the company's two-year-old Torrance headquarters, an 80,000-square-foot facility of administrative offices, service center and warehouse.

$10 Million Gross

Wallichs said he expects the chain to gross some $10 million during the current fiscal year. About 30 percent of Wallichs Music City sales are in the record-tapes department, another 30 percent comes from phonographs, radios and television sets, and the remaining 40 percent is derived from sale of pianos and organs plus an extensive line of musical instruments and sheet music.

"A complete music operation like ours stands on its ability to prove to customers, 'If you can't get it at Music City, you won't find it anywhere else,'" said Wallichs. Accordingly, the Music City outlets will order at least a

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RECORD REVIEW

Superstar Show Makes 'Superb' Bangla Set

The long awaited live performance recording of the historical Madison Square Garden-George Harrison and Friends concert is a superb, deluxe three record set on the Apple label (STXC3385). Producers Harrison and Phil Spector have performed miracles with the sound of the great hall, picking up every bit of the excitement and performances on some 44 microphones. Included in the package is a 64-page book that outlines the facts and cause of the benefit concert for refugee children of Bangla Desh, East Pakistan, as well as dynamite color action photos by Barry Feinstein and Tom Wilkes, a must for fans.

The monumental team work of Harrison and His Friends, who appeared without performance fee, is unequalled. The history making performances that team Harrison with Ravi Shankar, Bob Dylan, Leon Russell, Badfinger, Ringo Starr, Eric Clapton, Billy Preston, Jim Horn, Carl Radle, Don Preston and Klaus Voormann, plus a distinguished group of vocalists that performed as the background vocal group, will make this package a collectors item, long after it has gone through several million in sales.

Proceeds of the classic package, as did the $250,000 gate of the concert, go to the United Nations Fund for Relief to Refugee Children of Bangla Desh.

DON OVENS

2 Rival Disks Pull All Stops

By EARL PAIGE

CHICAGO—America's jukebox programmers are switching to the New Seekers' version of "I'd Like to Teach the World to Sing (in Perfect Harmony)" because the front-running version by the Hillside Singers isn't tracking properly on jukeboxes, a national survey shows. This is just one aspect of the exciting race between the two versions.

The rivalry comes at a time when jukebox operating firms are distracted by Christmas programming, thus many programmers were more perfunctory in comparing the versions initially and many bought in less than usual quantities. Delay in purchasing the Hillside version is one factor helping the Seekers' record, one-stop managers said.

There is also intense radio station rivalry in several markets, again giving the Seekers' version additional exposure.

Several one-stop managers

(Continued on page 40)

Memphis Music Men Mulling New Cotton Carnival Theme

By PAUL ACKERMAN

MEMPHIS—Members of Memphis Music Inc. met recently at the First National Bank Auditorium to hold their general membership election meeting and to elect 10 new members to the board of directors to take office in January, 1972, according to Marty Lacker, executive director. The membership also viewed the film which was shot at the First Annual Memphis Music Awards last May and which is to be used as an educational aid for various civic organizations here and throughout the nation. The film points up the importance of the Memphis music industry.

The following were elected as directors for three-year terms: Ernie Bernhardt, Sweep Productions; Don Burt, Mempro, Inc. (re-elected); Jim Crudgington, Hot Line Distributors; Tim Riley, Tim Riley & Associates (re-elected); Jim Stewart, Stax-Volt (re-elected); Ronnie Stoots, Trans-Maximus Studios, and Jerry Williams, Trans-Maximus Studios.

The following were elected to fill two years of three vacated three-year terms; David Ezzel, A&M Records; Mark James, Press Music, Jud Phillips Jr., Sam Phillips Recording Studios.

The meeting gave credit for a job well-done to outgoing directors: Eddie Braddock, Hot Water Productions; Ted Cunningham, Memphis Orchestral Society; George Klein, WHBQ Radio and Mike Powell, WMC-FM Radio. A joint dinner of the old and new board will be held this month.

A committee is investigating the feasibility of the annual Memphis Cotton Carnival being changed, starting in 1972, to a "Carnival of Memphis Music."

The nominating ballots for the Second Annual Memphis Music Awards will go out early in January.

Bourne Music Backs Chaplin Film Return

By MIKE GROSS

NEW YORK — Bourne Co. is planning a new drive on Charles Chaplin's film music. The drive is being tied in with the re-release of Chaplin's films in the U.S. A "Charles Chaplin Film Festival" opens in New York Friday (17), and in 31 major markets during Christmas week.

Bourne owns all the music tracks to Chaplin's films except for "Monsieur Verdoux." The other films included in the Festival package are "Modern Times," "City Lights," "The Great Dictator," "Limelight," "The Chaplin Revue," comprised of three shorts, and "A King in New York," which has never before been shown in the U.S.

According to Norman Warembud, manager of publications for Bourne, the films will be supported with new souvenir editions of "Smile" from "Modern Times" and "Eternally" from "Limelight." Warembud also pointed out that the publishing support will center on the educational market with band arrangements, choral arrangements, and instrumental solos of various kinds.

He also noted that special drives will be made on "Mandolin Serenade" and "Double Martini," from the score to "A King in New York."

On the disk end, an album of Chaplin's music has been recorded by Darius Brubeck and is scheduled for release on Paramount's labels.

The over-all plan of the drive, according to Warembud, is "to introduce Chaplin's music to a new audience."

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CBS Joins NBC in FCC Request For More 'Q' Concepts Study

By MILDRED HALL

WASHINGTON — NBC has asked the Federal Communications Commission to deny the Pacific FM petition for rulemaking that would authorize the Dorren quadraplex system for FM quadrasonic broadcasts. NBC, like Columbia Broadcasting, believes that a broader inquiry is needed to look into all possibilities, rather than narrow rulemaking to permit "only one proprietary system to qualify."

"It is the position of NBC that proceedings relative to adoption of regulations to permit the introduction of new broadcast technology should be conducted in such a manner as to allow participation of the greatest number of equipment manufacturers, broadcasters, recording companies and other interested parties."

NBC believes any rulemaking should permit a broad range of further technical experiments—and not be restricted to the Dorren or any other single transmission system. It is particularly urgent that any "Q" system be compatible with monophonic and stereo receivers now in use.

"Any quadrasonic broadcasting system ultimately adopted must assure continued use of millions of monophonic and two-channel stereo receivers and tuners now in use."

The CBS petition had also pointed out that many companies are developing data and conducting broadcasting tests in various types of matrix and discrete quadrasonic transmission. CBS felt any premature rulemaking could stifle development and initiative for other systems (Billboard, Dec. 11, 1971).

The CBS petition leaned heavily on the availability to the public of compatible matrix broadcasts using 4-channel matrix systems which do not require any changes in existing rules. It noted that matrix-disks were already being released by Columbia, Vanguard, Ampex, Creative World, Ovation, Project 3, ABC/Dunhill labels, and said others were preparing matrix disks.

CBS also urged the FCC to permit FM stations a longer look into the situation, and set up a broad inquiry covering: 1. Compatibility of any proposed quadrasonic broadcast system with monaural and stereo reception; 2. Fidelity of the audio signal; 3. Possible interference with adjacent channels; 4. Economic costs, and 5. A study of the effect on FM subsidiary channels (SCA's)—an aspect CBS claims the Dorren system has failed to deal with.

A very brief entry came from the National Association of FM Broadcasters, telling the FCC that the widespread public interest in quadrasonic sound should bring some form of rulemaking or proceedings by the FCC as soon as possible. The association took no position on exactly what kind of rulemaking—it just wants some move by the FCC "toward regularizing this innovation in the public interest."

CHARLEY PRIDE, center, RCA Records artist, was tha featured performer at a luncheon given by NBC to honor employes who have achieved 25 years of service with the company. Flanking Prida are Rocco Laginestra, left, president of RCA Records, and Walter Scott, chairman of the board of NBC.

Veteran Israeli Record Man Bids for International Mart

By NAT FREEDLAND

TEL AVIV—In Israel, the average record release sells 200 copies, a few consistently popular artists like Elvis Presley or Jose Feliciano sell 5-10,000 and the nation's all-time hit album, "The Sound of Music" soundtrack sold 45,000.

These demographics aren't too surprising, considering that Israel's population is only two and one-half million. But it is rather a surprise to find that most of these recordings are pressed in small runs directly in Israel. This holds down prices by avoiding the high import tariffs.

It might not be necessary for all Israeli record executives to work the music business as a sideline, but Dov Peleg, who is in charge of all RCA imports into Israel makes a lot more profit with his Eastronics Ltd. company by importing and servicing the electronics equipment of RCA, Honeywell, Litton Industries and a hundred other international corporations.

"Until I took over the record line in 1958, RCA product was being distributed in this country from South Africa," said Peleg. Born in Connecticut, Peleg moved to Israel after serving in the U.S. Air Force during World War II

(Continued on page 66)

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ASCAP-Taylor Awards to Six

NEW YORK—Six authors and journalists received ASCAP-Deems Taylor Awards totaling $3,600 at ceremonies held at the Society's headquarters here Dec. 9. Lee Eliot Berk took the top prize of $1,000 for his book, "Legal Protection for the Creative Musician," published by Berklee Press. The second prize of $500 in the book category went to composer-author Ned Rorem for his "Critical Affairs-A Composer's Journal." Third prize of $300 was awarded to Aksel Schiotz for his book, "The Singer and His Art."

In the outstanding articles category, Dr. Boris E. Nelson was awarded first prize of $1,000 for his articles published in the Toledo Blade during 1970. Dr. Paul Glass won second prize of $500 for his article, "A Hiatus in American History." Third prize of $300 went to Dr. Louis Carp for his "Mozart: His Tragic Life and Controversial Death."

In addition to the prize money, the authors, as well as the publishers of the winning entries, were presented with hand-illuminated scrolls from ASCAP president Stanley Adams.

Mancini Theme

NEW YORK—RCA Records is rush-releasing Henry Mancini's instrumental version of "Theme from 'Nicholas and Alexandra,'" to coincide with the U.S. premiere of the film "Nicholas and Alexandra" Monday (13).

Mancini's recording of the film theme will also be included in his forthcoming album, "Big Screen-Little Screen," which will feature a collection of contemporary motion picture themes.

Executive Turntable

SCANLON

Edward L. Scanlon appointed Director, Industrial Relations, by RCA Records. He replaces **Robert Hurford,** whose appointment as Division Vice President, RCA Records, was announced recently. For the past two years, Scanlon has been Director, Labor Relations Program, RCA Corp. . . . **Morley Kahn** appointed Vice President and Manager of U.S. Operations for Dolby Laboratories. Kahn leaves his post as Director of Marketing at Dynaco in Philadelphia to head the Dolby office in New York. He will be the main contact in the U.S. for all the company's customers, licensees, and the press, although his primary responsibility will be the sale and distribution of Dolby professional products. Kahn will be supported in his new post by Marc Aubort, Vice President and Technical Manager of the U.S. office.

KAHN

* * *

Ted Williams appointed ASCAP Membership Representative and Public Relations Advisor. Williams will work in association with **Dave Combs** and **Dick Frolich,** of the membership and public relations departments, respectively. Williams was most recently associated with Atlantic Records, where he held the title of publicity manager for the past three years. . . . **John Antoon,** late national promotion director for singles at Mercury, joins Prophesy Records, basing in Los Angeles, as national promotion director. Antoon starts Jan. 1. Antoon was with Imperial nationally for four years before joining Mercury.

* * *

Brian Van der Horst, who was named director of advertising and public relations at Atlantic Records, will report to **Boh Rolontz,** vice president of the department. . . . **Denny Rosencrantz,** national promotion chief for Mercury, moving to Los Angeles as West Coast a&r director for the firm. **Stan Bly,** former singles promotion director, moves into Rosencrantz's slot. Rosencrantz was with Uni and Bill Graham before Mercury. Bly is a Bell Records alumnus. . . . **Tony Lopuh** has been appointed national sales manager of Cartapes.

* * *

Hal Fein joined Edward B. Marks Music Corp. as vice president and creative director. Fein resigned his post as vice president of Screen Gems-Columbia Music to join Marks. . . . **Tony Mendez** named assistant controller for Elektra Records. He had been with the accounting departments of Decca, Kapp and MCA music publishing. Most recently, he was chief accountant for Paramount Records.

* * *

Jose Vias, who for the past two years has been General Manager of RCA Records' operations in Mexico, appointed to head all RCA Records' Latin American licensee operations and product. Vias will return to New York Jan. 1 to assume his new position. He will report to **Jim Bailey,** Manager, International Licensing and Marketing.

* * *

Morton M. Schwartz has been appointed vice president of Hitachi Sales Corp. He retains his post of marketing director. . . . **Sally Klein** has been named controller of Advanced Technological Concepts, Los Angeles. . . . **Ray Arhuckle** has joined Certron Corp. in marketing services. . . . **Rich Totoian** has been named production department chief of Wind all Music. He was formerly with Columbia and Bell Records. . . . **Mitch DeWood** is the new entertainment director of King's Castle on Lake Tahoe. . . . **Paul Lovelace** has been promoted to director of promotion for country music for MCA Records. He'll operate out of Nashville. Lovelace replaces **Gene Kennedy.** Lovelace joined MCA's Decca label three years ago as a salesman; he had been working as a promotion manager for the label this past year in Memphis.

* * *

Chuck Cassell named director of consumer communications at A&M's creative services department while **Clare Baren** has been named director of audio/visual communications. Cassell will handle national newspaper ads, album copy and edit the company's new promotional newspaper. Miss Baren will produce commercials for radio and TV.

Stax Caution Stems Piracy

MEMPHIS—Stax Records already has noted a 25 percent decrease in tape and record piracy since its recent crackdown, a company official said here.

Larry Cole, vice president in charge of advertising, said that no direct mailings to radio stations are being made by the label. The distributor now is responsible for getting copies to radio stations. In a few instances, disk jockeys have had to buy the product because of the delay occasioned by the new two-step distribution of deejay copies.

Stax, at a recent news conference, announced that, in some cases, as much as 40 percent of its product was being bootlegged. The crackdown came after discoveries, both internally and externally, of the counterfeit activities.

The popularity of the "Shaft" album by Isaac Hayes led to a flood of orders for "Black Moses," Cole said. Some distributors were "inundated" by dealers who came to warehouses to pick up the product.

For More Late News
See Page 66

One of the most popular places in America.

THE BYRDS.
The Byrds | Farther Along
including:
America's Great National Pastime/Bugler
Tiffany Queen/Lazy Waters/Antique Sandy

Millions and millions and millions and millions of people have bought records by the Byrds.

Wherever records are sold in America there's a special place reserved for the Byrds.

America's original supergroup keeps on gaining new fans with personal appearances and new albums like "Farther Along."

"Farther Along" is the first album produced by the Byrds and their most ambitious since "Fifth Dimension."

Although just released, "Farther Along" is getting incredible air play (it's already been listed as second album for most air play in *Record World's* FM report).

Included in the Byrds' new album is also their new single "America's Great National Pastime": an infectious song with sing-along lyrics that is getting tremendous FM air play across the country.

Between their new album and their new single, it looks like a lot of America will be hearing a lot of the Byrds in the very near future.

And visiting a very popular place.

This One
NAAK-UZ9-K648

"America's Great National Pastime,"* 4-45514
the new Byrds' single / On Columbia Records

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*Also available on tape

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NARAS MEMBERS representing all five chapters of the national organization gathered recently at the Essex House, New York, to screen the thousands of entries submitted for this year's Grammy Awards. Clockwise sitting around the table discussing the nominations in the folk, pop and rock field are Johnny Pete, left, New York; Bill Traut from Chicago; Metromedia's Rod McBrien; Mike Melvoin and Paul Williams from Los Angeles; Bob Adels from Cash Box; Record World's Mike Sigman; Michael Cascuna from New York; John Sturdivant and Don Light of the Nashville Chapter, and, with their backs to the camera, Marty Talent and Bill Lowery, Atlanta, chairmen of the committee. The entire eligibility list will be reviewed by all five of the Academy's Boards of Governors. The list then goes to the National Board of Trustees for approval. NARAS members will then receive the approved list and their first-round ballots in the middle of December.

SLC Injunction Stayed By Denver Appeals Court

DENVER—The U.S. Court of Appeals for the Tenth Circuit last week stayed a preliminary injunction obtained in the U.S. District Court in Utah by two "legal duplicators" (Billboard, Dec. 11).

Following the decision by the Appeals Court, the lower court judge vacated the injunction upon motion by the plaintiffs.

The defendants in a class action brought by the two firms, Tape Head Co., Inc., and R.A. Ridges Distributing Co., Inc., both in Salt Lake City, were RCA, CBS, ABC and Ampex Corp. The injunction, issued by Judge Willis W. Ritter of the Salt Lake City District Court, enjoined the four defendants and the Harry Fox Agency, among others, from harassing or bringing suits in any state court anywhere in the country against the plaintiffs or other manufacturers, distributors or dealers of pirated recordings in a class action. The defendants took an immediate appeal and moved for a stay of the preliminary injunction pending the hearing and the determination of the appeal.

The appeals court held that the enactment of a federal statute granting copyright protection to recordings made after Feb. 15, 1972, did not preclude record companies from availing themselves of existing state remedies to protect recordings issued prior to Feb. 15, 1972; that the U.S. Supreme Court decisions in the Sears and Compco cases were not applicable in this case; and that the issuance of the preliminary injunction was grossly broad and inclusive as well as excessive under the circumstances.

'Questionable'

In its decision, the appeals court stated that "it is highly questionable from the authorities presented that plaintiffs have, as a reason of the act of Congress, acquired a right to convert and use these recordings with impunity prior to Feb. 15, 1972."

Precedents Studies

After examining the contention by the plaintiffs that the Sears and Compco case decisions made the duplication of sound recordings legal, the court rejected this claim. It noted that the Sears and Compco cases involved the copying of a pole lamp in one case and a lighting fixture in the other and declared: "These are not applicable for two reasons: the articles differ from ideas and compositions; and the Supreme Court has not held that persons who appropriate materials such as is here involved are forever immune from suit."

Furthermore, the appeals court noted that "it is not apparent that Congress by entering the field has voided unfair competition laws and has granted to the plaintiffs a license to appropriate the defendants' property, ideas and work."

While stating that the court did not, at this stage of the proceedings, finally decide the legal dispute as to whether the new Copyright Law operates to deprive the defendants of all property rights in their recordings and of all state remedies in the interim, the court held that "at this preliminary stage, at least, the equities do not favor the plaintiffs. These plaintiffs are in the position of having appropriated work and efforts of the defendants and of seeking post audit so to speak, aid and approval of a court of equity demanding that it validate their actions."

The argument on behalf of the defendants before the U.S. Court of Appeals was made by attorney Howard S. Smith of Mitchell, Silberberg and Knupp, Los Angeles. Submitted to the court in support of the defendants' appeal, in addition to those from officials of the various defendant record companies, were affidavits by Sanford Wolff, on behalf of American Federation of Radio & TV Artists (AFTRA); Henry Kaiser, on behalf of the American Federation of Musicians (AFM); Jack Grossman, on behalf of National Association of Record Merchandisers (NARM); Kenneth E. Raine, trustee of the Music Performance Trust Funds; and Jules E. Yarnell, Record Industry Association of America, RIAA's Special Counsel on Anti-Piracy Activities.

These affidavits pointed out to the court the serious injuries caused by tape piracy not only to the record companies involved but also to all elements and facets of the recording industry.

Aquarius Theater to Reopen With 'Tommy'

LOS ANGELES—A production of the Who's pioneering rock opera "Tommy," will reopen the Aquarius Theater under its new management lease by Concert Associates. The Feb. 22 opening night will be televised and the receipts donated to charity. A six-week run is scheduled for "Tommy," but the stay will be extended if audiences warrant it.

Concert Associates is producing the show in conjunction with Sound Image Inc., managers of the Who, and radio station KRLA. The "Tommy" version being presented is a fully-staged approach developed by director Joel Rosenzweig as his University of Southern California master's thesis last year. The show had a brief run with a student cast and band at Beverly Hills High School.

The next booking at the Aquarius Theater is likely to be the Lenny Bruce musical, "Lenny." Negotiations are also underway for the Fool to repaint the psychedelic-pop murals which covered the entire theater exterior during the long run of "Hair" here.

Hartstone Expands

LOS ANGELES—Integrity Entertainment Corp., parent company of The Wherehouse, record and tape stores, has opened three stores in Northern California (Billboard, Nov. 27).

The stores are in Corte Madera, Mountain View and San Jose. Integrity now operates 22 retail locations in California.

NARM Enrolls Six Members

NEW YORK—NARM has enrolled six new members, four regular members and two associate members, in time to participate in the 1972 NARM convention, March 5, at the Americana Hotel, Fla.

New regular members include distributors Music Merchants of North East, Woburn, Mass.; Progress Record Distributing, Cleveland; Music 2, Cleveland, and Rack Merchandisers of America/Record Bar of Durham, N.C., a rack jobber/retail chain.

Two Hollywood-based manufacturers, Playboy Records and Beegee Records have registered as associate members.

A&M presents its first fish story.

Marc Benno hasn't had a longtime musical association with Leon Russell.

Marc Benno didn't hang out with Lightnin' Hopkins and wasn't asked by legendary Texas bluesman Mance Lipscomb to join him. (The first time Lipscomb had used another guitar in 30 years.)

Marc Benno and Leon Russell are not the Asylum Choir. And they have not been called "a two man group so far ahead of its time that its first album is just now being appreciated even though it was released almost three years ago."

Marc Benno didn't have a first solo album called "Marc Benno." And of that album The Los Angeles Free Press did not feel that "Benno has lingered within the realm of fine music and has come up with one of the finest, gentlest albums . . . since 'Sweet Baby James.'"

Marc Benno and Leon Russell didn't recently release the second Asylum Choir album which Billboard said "might turn out to be the best contemporary rock and roll record around."

Marc Benno also hasn't recently released his second solo album. And it isn't a tastefully performed collection of ten original Marc Benno songs featuring Marc himself with instrumental and vocal backing by Clarence White of the Byrds, Jesse Davis, Carl Radle, Jimmie Lee Keltner, Rita Coolidge, Clydie King and Venetta Fields.

Marc Benno's friends don't call him "Minnows."

(As you've probably guessed by now, everything you just read is a lie. So don't let this be the one that got away.)

Catch it.
On A&M Records and Tapes.

MARC BENNO/MINNOWS

SP 4303.

Produced by David Anderle

First 10 Days of Xmas Rush Spark Hope for Record-Busting '71 Close

• *Continued from page 1*

Christmas sales period were ahead of last year's figures. He added, however, that the season has just begun; "but judging from the fact that sales are up for the first few days of December 1970, I would say that sales will probably be up."

Jack Grossman, NARM chief who recently opened the first outlet of retail chains said: "I am very pleased with the way the store opened on Nov. 26. Business since then has been beyond our expectations at the Bergen, N.J. Mall. I am more than satisfied."

According to Abner Levin, manager of Discount Stores in Scarsdale, "sales are running slightly ahead of last year. We can safely predict a 10 percent increase in LP sales for the holiday period, according to present indications. Tape sales are selling about the same as last year."

Joe Martin, head of Apex-Martin distributors and a retailer via his Town and Country Music Stores operation, said: "Business is good. The holiday season sales started later than last year, but it has picked up. An interesting facet is the strong sale of musical instruments as well as records. The over-all business is there for the dealer who promotes and merchandises properly.

A spokesman for the S. Klein chain of 16 stores on the Eastern seaboard said that Christmas record sales are ahead of last year.

MINNEAPOLIS

MINNEAPOLIS — Amos Heilicher, head of Pickwick International, whose operation includes 150 retail outlets, said the holiday season has begun very auspiciously. "The first week, ending on Thanksgiving weekend (27) was excellent in retail sales, and the same was true of the following week ending Dec. 4. We are very bullish about sales prospects for this Christmas season. This is so despite a shortage of some electronic product owing to the dock strike. In general, there is much album product of strength."

Heilicher added that the retail arm of Pickwick International would go forward strongly in 1972 with the opening of additional outlets.

NASHVILLE

NASHVILLE—Sue Klein, manager of the Ernest Tuhb Record Shop, had the foresight to do two things: stock Christmas records and send out a promotional brochure.

The result has been what she terms "unbelievable."

"Nobody else was stocking Christmas records of any sort, so we did," Mrs. Klein said. "Then I mailed out a promotional brochure promoting the records of every label, and you would not believe the response."

The attractive lady manager said LP's had been selling so fast that she had to leave her office duties and aid the otherwise supplemented staff to help keep up with orders. "Anyone who doesn't think Christmas music will sell is mistaken."

Mrs. Klein said she has no idea what her total volume of business is, nor how high it will run over a year ago. "I won't know until the first of January, but it will be a tremendous percentage," she added. Other LP's also are selling well, but it is the Christmas product which has been so overwhelming. Most of the sales are by mail order, and they are predominately country.

Sgt. Pepper's three shops here failed to stock any Christmas music, but business has just begun to pick up in LP's particularly. The store manager said he had ordered no Christmas stock because he had been warned that it wouldn't sell. "Up to now our other sales have been normal, but the tempo is increasing almost at the last minute," he said.

Other record shops reported no change in business from a year ago. One of them, Buckleys, reported a decline. Buckley's, however, had stocked no Christmas music, because, a spokesman said, it was unable to get the product from distributors.

CHICAGO

CHICAGO — Local record-tape retailers look for an increase in Christmas sales volume from 10 to as much as 37 percent over last year, according to checks of mass merchandisers such as Ward's and independents like Downtown Records. Even product dropping down the charts is moving well. Christmas product per se is off, however.

Ward's buyer Al Geigel said a promotion on "Jesus Christ, Superstar," which is dipping slightly after

(Continued on page 10)

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- Total number of weeks on chart.
- Label and number of record.

Sample Listing:

Date	Pos.	Wks.	ARTIST — RECORDING	Label
			HAWKINS, RONNIE	
6/14/59	45	8	FORTY DAYS	..Roulette 4154

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☐ 2. Distributors, Operators, One-Stops, Rack Jobbers
☐ 3. Radio/TV Management & Broadcasters
☐ 4. Mfrs./Producers of Records, Tapes, Equipment
☐ 5. Talent-Artists, Performers, Agents, Managers
☐ 6. Schools, Colleges, Libraries, Audiophiles
☐ 8. Music Publisher, Songwriter, Unions
☐ 9. Writers, Reviewers, Newspapers & Magazines
Other ________ (please specify)

Name ________
Company ________ Address ________
City ________ State & Zip ________
Type of Business ________ Title ________ #5418

Big $$'s Back Garrett Label

▪ *Continued from page 1*

into the record business on the prodding of Clint Murchinson, some members of the Weyerhaeuser family, Ed Scarff, formerly president of Transamerica; and Dan Lufkin, partner in a Wall Street brokerage firm — all of whom are now financially involved in Garrett Music Enterprises. His partners are backing him, Garrett said, in his search for publishing firms, as well as his recording projects.

The new label will be devoted primarily to recording new talent. "At heart, I'm basically an independent record producer and I want to continue producing Cher, Sonny & Cber, John Davidson, Ray Conniff, Bohhy Russell, and of course, the 50 Guitars of Snuff Garrett. I'm just now working on the 25th album of the Guitars, which is on United Artists Records." Garrett said that he was negotiating with a couple of major record companies to handle the distribution of his new label.

Dual Hits

Garrett's current two hits are Cher's "Gypsies, Tramps, & Thieves," and "All I Ever Need Is You" by Sonny & Cher, both on Kapp. He's also currently scoring the next Jerry Lewis movie.

The original plan had been to launch his new label in Dallas, but Garrett felt that Los Angeles was the key talent source now in the nation and came back here to get back in business. His publishing firms are Pesco Music, BMI; and Senor Music, ASCAP, Garrett got started in the entertainment field as errand boy for KLIF, Dallas Top 40 station. He came to Los Angeles as a kid and ended up working packing records for promotion man George Jay. In 1957, he returned to radio work as a deejay for KOUB, Luhbock, Tex., then joining KSYD, Wichita Falls, where he operated a dance place called Snuff's Hop Stop, with a record store next door. He returned to Los Angeles in 1959 to work as a promotion man for Liberty Records. "I kept begging Al Bennett to let me produce records. One day, he gave in."

That first record was "Setting the Woods on Fire" by Johnny Burnette, which happened in Chicago. The third record by Burnette was "Dreaming," a hit. At that same time, Garrett produced Bohhy Vee with "Devil or Angel," also a big hit. He was a producer with Liberty from 1959-1965. Then he formed his own firm, Snuff Garrett Productions.

With several million dollars in financing available, he's now actively searching for music publishing catalogs.

Integra's Noise Slash Concept

● *Continued from page 1*

special tape processing, like the Dolby system requires, to fulfill its requirement, said Jack Sacks, inventor of the system. "It's a single step process used in playback which either removes noise on the tape or in the system," he said.

(The Dolby system is intended to be used both before and after the recording—or broadcast—process. It was not designed to remove noise already in the program material.)

Sacks is developing two systems, a professional model for recording studios and a consumer unit, either as a built in device or an add-on model. The professional system will be available in mid-1972 and a consumer unit sometime thereafter, said Larry Blakely, co-partner.

The system, in working prototype stage, will be demonstrated in early 1972.

Sacks, Blakely and two other partners are forming a company to manufacture the professional model, research and develop other audio devices, and develop a noise reduction system for disks. The consumer noise reduction system will be licensed to other manufacturers and would be compatible with existing cassette equipment on the market.

The professional model can be

(Continued on page 10)

Klein Explains 'Bangla' Status

▪ *Continued from page 1*

4-color 8-by-10-inch books and the 4-color covers and the construction of a similar number of boxes to hold the three-LP and two-prerecorded tape packages some weeks ago. The boxes and books are now in the hands of Columhia and Capitol, who, he said, are pressing and duplicating the "about two-hours of the live concert."

Klein emphasized that Apple is supervising all conditions involved in the sale and distribution of the album. He denied reports from all over the U.S., which had Capitol sales representatives telling distributors and dealers there would be no return privilege on the disk package while it was reported that Columhia offered a 100% return on tape. "Our present agreement has set forth only one condition of sale—There will be a 10% return on both tape and record."

Klein stated that the distributor and dealer profit margin will be lowered because of the attempt by Apple records to provide the refugee charity with the maximum amount of money. He stated that he will ask both record companies to attempt to get dealers to sell the package at full list because "we may decide to sell the record album, for example, to dealers at $10, which is a lot more than the approximately $6 to $7 price they might pay for a regular $12.98 list-priced package." Klein affirmed that tape will sell for $14.98.

Because the souvenir book is so large, the Columbia tape packages will carry a special perforated imprinted flap, which will be a self-addressed prepaid postcard, on which the buyer prints his name and will be sent the book.

Klein stated that Apple has laid out approximately $300,000 to cover the actual expense of flying in artists and staging the Madison Square Garden concert. "Every nickel that came in at the door for the concert was represented in a $250,000 check which was sent to UNICEF about a week after the concert," Klein said.

Within a week, Klein expects to see a print of the projected, approximately two-hour film of the concert. It will be an artist-approved best-of-the-two-concerts presentation. He has no idea as to when the movie will be available for public showing.

Klein confirmed the previous report (Billboard, Dec. 11) that Capitol will have disk sales rights in North America, while Columbia will have world distribution for tape and disk and tape rights for North America.

LOS ANGELES—There is every indication that the record and tape sets of "The Concert for Bangla

(Continued on page 66)

Russian Cassettes

▪ *Continued from page 1*

of master and slaves units of the Electra Sound 4000 series, and will shift to high gear by March 1972 with further delivery of a complete ES 6,000 grant that can turn out 3,350 cartridges or 675 cassettes per slave in each eight-hour shift.

According to Weintrauh, the first two plants will be located in and around Georgia, USSR, while the third is expected to be in or around Moscow.

Electra Sound will loan a crew of its key technicians to the Russians to assist them in installing the plants and to keep them in perfect running condition. In addition, it will have technical help available whenever needed by the Russians.

Phillips' Production

• *Continued from page 1*

Distribution of their product is being handled by Stax.

The Phillips firm also has an arrangement with Charles Chalmers and Sandra Rhodes, who retain an office within the studio structure, and they will do their own production. They also co-own a publishing firm with the pair, and Chalmers serves as house arranger.

Knox Phillips, president of the organization, also has hired his cousin Juddy Phillips (son of Jud Philips), who now is in charge of all publishing companies, and also does independent production.

Sam Phillips serves as principal owner and adviser to the group, but leaves management up to Knox, Jerry and Juddy Phillips and Chalmers.

The new studio also will be used for custom work, when time allows. Still another smaller studio is being installed for overdubbing, and a new mixing room is being added.

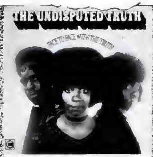
Sam Phillips also retains his radio station interests in Florida and in Memphis.

Ye Olde Motown Record Store

NEWEST HIT RELEASES

If You Really Love Me
My Cherie Amour

Stevie Wonder-Tamla T-313L


THE UNDISPUTED TRUTH
Face to Face with the Truth

Undisputed Truth-Gordy G-959L

gladys knight & the pips
OVATION

Gladys Knight & The Pips-Soul S-736L

Junior Walker-Soul S-733L

THE MOTOWN STORY

10 Year History-Motown MS-5-726

Jackson 5-Motown MS-713

Greatest Hits

Jackson 5-Motown M-741L

Supremes & Four Tops-Motown M-745L

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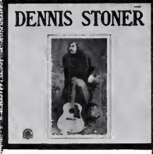
Greatest Hits-Motown M-744L


DENNIS STONER

Dennis Stoner-Rare Earth R-530L

Repairs
Already
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Household
Word
Repairs

Repairs-Rare Earth R-532L

RARE EARTH
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Rare Earth—Rare Earth R-534D

Gifted packages from the MOTOWN FAMILY of labels for the season of giving.

MOTOWN

Studio Track

By BOB GLASSENBERG

The first **Tod Rundgren** LP to come out on Bearsville Records will be a double-record set. Sides one and two will be all-solo Rundgren. He plays every instrument and sings on some cuts, and the tunes are said to be quite commercial. Side three will contain one cut which is experimental, and one cut that features Rundgren with an 80-piece orchestra. Side four is Rundgren with the horn section from **Dreams** and a few more of his friends.

* * *

Jack Clement Studios in Nashville have been busy of late with about 40 artists. Some of the better known artists using the facilities include **Sonny James** with **George Richey** producing: **Roy Rodgers** with **Bill Walker** producing: **Merle Haggard** with **Ken Nelson producing;** all for Capitol Records. . . . **Ivnry Joe Hunter** with **Jack Clement** producing; **Susan Taylor** with **Allen Reynnlds** producing; Allen Reynolds with Jack Clement producing; **Terry Mace** with **Bob McDill** producing and McDill also producing himself; all for Clement's new J-M-1 Records. . . . **David Loggins** with **Jerry Crutchfield** producing for Vanguard Records. . . . **Darrell Statler** producing himself; **Wendy Summers** with **Jim Foglesong** producing; **Tommy Overstreet** with **Charlie Black** and **Ricci Marino** producing for Dot Records. . . . **Rita Rambo,** the **Singing Rambos** and **Doug Oldham** all being produced by **Bob MacKenzie** for Heartwarming Records. . . . **Ray Stevens** producing himself; **Laying Martine** produced by **Ray Stevens** for Barnaby Records. . . . **Gnldie Hawn** being produced by **Andy Wickham** for Warner Bros. Records . . . and **Jack Clement** producing **Doc Watsnn** for Poppy Records.

* * *

At Criteria in Miami, **Stephen Stills** is finishing up his two-month recording session with **Howle** and **Rnn Albert** as engineers. Stills is the first artists to use Criteria's new Studio C facilities. Due in are the **Ambny Dukes** for Polydor and **Bang** for Capitol.

CTI Records has been at Rudy Van Gelder's Studio in Englewood Cliffs, N.J. **Creed Taylnr,** president of CTI and producer of most of the product is readying an **Esther Phillips** album, as well as a new **Jne Farrell LP**; a new **Johnny Hammond LP,** to come out on CTI's Kudu label; and a **Randy Westnn** album called "Blue Moses." Also in the works are a **Grover Washington** album plus a live recording of the CTI show at the Hollywood Palladium which featured **George Bensen, Freddie Hubbard, Jnhnny Hammnnd, Hank Crawford** and **Stanley Turrentine,** among others.

* * *

Out in them golden bills of Hollywood at the RCA studios, **Mama Cass** is recording her next album. Also in are **Henry Mancini, Love, Peace** and **Happiness, Ed Ames,** and **Fat Chance.**

* * *

Wnlfman Jack'e old studio in Los Angeles was recently sold to **Wiley Brooks,** president of the Cosmic Man Corp. It's a 16-track with full quadrafonic capabilities. Wiley's old studio out there was demolished last year by a fire while Wiley was burnin' up the mixing board on a hot product.

* * *

At the East Coast Record Plant, **Cy Cnleman** was in for Notable Records with **Jack Adams** engineering; **David Pomerantz** was in for Decca with **Shelly Yakus** engineering; and **Isaac Douglas** was in for Nashboro Records with **Jack Adams** engineering. Mixing is being done on new product for Sassy **Sarah Vaughan** for Mainstream Records with **Bob Shad** producing; **Seatrain** for Madcliff with **Jny Messina** engineering; and **Raspberries** for CAM U.S.A. with Yakus engineering.

* * *

On Location: The Location Recorders mobile unit is up for sale. Anyone interested can call Aaron Barron at (516) 997-6888. . . . The Wally Heider/Record Plant Mobile unit has been busy with **Nina Simone** and the F.T.A. show with **Jaoe Fonda** and **Dnnald Sutherland** at Fort Dix . . . and **Jonathan Edwards** at Folk City for Atlantic Records.

* * *

SHORT TAKES: **Peter Yarrow** is miking his new LP at A&R New York for Warner Bros. . . . **30 Days Out** is at Syncron Studios, Conn., for Warner Bros. . . . **Jackie Lomax** is at Bearsville with his producer **John Simnn,** for Warner Bros. . . . On the Public Service side, Mio International Records had just finished a series of 10 commercials for the Peace Corps to be used for a radio campaign for a Puerto Rican Recruitment program. Where do I sign up for a Puerto Rican Peace Corps?

Noise Reduction

• Continued from page 8

used at either the mixdown or mastering stage, Sacks said, and the same system can be modified for use on radio and TV stations.

Two patents are pending, one on the system and the noise tracker, and the other on the system's methods.

CREATIVE SERVICES DIRECTOR

Has thorough knowledge in all phases of advertising, from concept to finish, including album cover design and production; photography; sales promotion aide; point of purchase displays; trade and consumer advertising. 20 years' experience with major music and entertainment corporation.

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Atlantic Bags L'il David Label

NEW YORK—Atlantic Records is taking over the distribution of Little David Records. The two Flip Wilson albums on the label "The Devil Made Me Buy This Dress" and "The Flip Wilson Show," are both now available from Atlantic branches.

Little David Records is headed by Monte Kay and Flip Wilson. Other artists on the Little David roster are George Carlin, Lenny Rankin and Danny Cassidy. Carlin has a new album scheduled for release in January.

A new recording by Flip Wilson is now in the works, and is expected to be released early in the year.

Record-Busting Holiday Sales

• Continued from page 8

56 weeks on the charts, resulted in 1,200 pieces being sold, somewhat to the disbelief and amazement of his rack suppliers. It was priced at $7.99 retail.

Moreover, he believes the return here Dec. 26 of the "Superstar" road show will spark continued sales of the package.

The Decca package was also mentioned as a leading item by Downtown Records manager Tearcbed Scott who said other hot items include "Black Moses," "Chicago," "Shaft" (still moving well as a Christmas gift item for friends) and many other chart LP's. Even singles are surging. Scott projects at least a 32 to 37 percent increase over last year's period and said business picked up the first Monday of the month, but Christmas LP's, even evergreens, are off.

Downtown's stores are at 218 S. State and 134 N. State, in one of the heaviest pedestrian frequency areas in the country, he said. The stores open at 8 a.m. and sometimes remain open as late as 3 a.m.

Downtown sells "Superstar" at $9.99 and "Chicago at Carnegie Hall" at $10.99. Singles are sold at 88 cents and Scott said the stores never fail to move at least 500 a day, often 1,200, a factor in building traffic many stores overlook today, he believes.

Innovative merchandising and promotion are the difference, believes Geigel. He said Wards has recently enclosed its record-tape departments, made them larger, and is hiring experienced music-hip people to staff them. The result, at least a 10 percent increase in Christmas business with much greater sales of tapes and audio equipment too.

LOS ANGELES

LOS ANGELES — Both Art Grobart, chief of Discount Record Centers, a 10-store local chain, and Lloyd Burke, manager of the record division, Wallichs Music City, a nine-store chain, report business breaking in the early stages of the Christmas rush. Signs are that southern California retail record sales for the lucrative pre-Dec. 25 period could top the previous year.

Grobart pointed out that his business always accelerates about this time because accelerates about old custom of running a heavy advertising spread the Sunday after Thanksgiving in the L.A. Times. This year his section ran 19-pages in the tabloid-sized entertainment section.

Large users of recorded product all over the U.S. were universal in their noting of good pre-Xmas business. Barry Bergman, head of the Record Bar 14-store southern-situated chain, based in Durham, said that except for a 36-hour period, when most of the area in which his stores lie was covered with an unusual heavy snow, business was up over 15%. John Kaplan of Handleman Co., Detroit, said their record business was "very

(Continued on page 66)

Market Quotations

As of Closing, Thursday, December 9, 1971

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	235	16⅜	14¾	15½	— 1
A&E Plastik Pak Co.	12⅞	3⅝	172	4⅞	4⅛	4⅝	+ ⅜
Amer. Auto. Vending	11½	6⅞	37	9¼	8⅝	9	+ ⅜
ABC	51¼	25	1018	52	48¾	51⅝	+ 1
Ampex	25⅜	10⅝	1477	13	11¾	12½	Unch.
Automatic Radio	14¼	5	65	6⅜	5⅝	5¾	— ⅝
ARA	148¾	117	375	148¾	142½	145	Unch.
Avco Corp.	18¾	12⅛	419	15⅝	14⅝	14⅝	+ ¼
Avnet	15⅝	8¼	814	11½	10⅝	11⅜	+ ½
Bell & Howell	53	32⅛	302	54	51⅝	54	+ 3⅛
Capitol Ind.	21⅞	8	239	9⅝	8¾	9¾	+ ⅝
CBS	49⅞	30⅛	644	45⅞	44¼	45¼	— ¼
Columbia Pictures	17⅝	6⅝	381	9¼	7⅞	8⅛	— ⅝
Craig Corp.	9	2⅝	91	3⅜	3	3	Unch.
Creative Management	17¾	7⅝	127	8¾	8¼	8⅝	— ¼
Disney, Walt	128⅞	77	1868	128	117⅝	125	+ 7¾
EMI	5⅛	3	274	4½	4¼	4⅜	+ ⅛
General Electric	65⅞	52⅞	4336	62	59⅝	60⅝	+ ⅝
Gulf + Western	31	19	1100	27¼	25½	26½	+ 1⅛
Hammond Corp.	13⅞	8½	267	10	9¼	9½	— ¼
Handleman	47	33	562	36¼	34½	34½	— ¼
Harvey Group	8⅞	3⅛	34	3¾	3½	3½	Unch.
Instruments Sys. Corp.	12⅝	4⅝	467	6	5⅛	5⅛	— ¾
Interstate United	13½	6	104	7⅝	6⅞	7⅛	— ¼
ITT	67⅜	45⅞	5611	55¼	52⅝	53¾	— 1¼
Kinney Services	39⅜	25⅞	814	30¾	29	29¾	+ ¾
Macke	14⅜	8⅝	95	11¾	10⅜	10⅝	— 1⅛
Mattel Inc.	52¼	18⅝	2485	27	21½	25⅝	+ 3⅝
MCA	30	17¾	201	23	21	23	+ 2
Memorex	79½	19¼	2182	26⅞	24⅛	25⅛	+ ½
MGM	26⅞	15½	259	17⅝	15⅝	16⅝	— ⅝
Metromedia	30⅞	17⅜	279	27⅝	26¾	27	— ¼
3M	126⅜	95⅛	809	127½	125	126	+ 1
Motorola	89¾	51½	960	80	75⅞	78	+ 1⅝
No. American Philips	31⅞	21⅞	100	27	25½	27	+ 1¾
Pickwick International	38⅝	32	128	38¾	37½	37⅝	— ⅛
RCA	40¾	26	2753	35¼	34¼	34½	Unch.
Servmat	40¼	25½	149	34¼	32⅝	34⅛	+ 1⅞
Sony Corp.	25⅛	14¼	1953	20⅝	18⅜	19⅝	+ 1
Superscope	32⅝	9⅛	1241	14¾	10	11⅝	— 2¾
Tandy Corp.	38¼	30⅜	684	37⅝	34⅝	37	+ 2
Telex	22⅝	7¾	1525	10⅝	9¾	9¾	— ⅝
Tenna Corp.	11½	4¼	190	5½	4⅞	5¼	+ ⅜
Transamerica	20½	14⅝	1599	18½	17⅝	18⅝	+ ⅜
Transcontinental	11	3¼	1214	5⅜	5	5	— ¼
Triangle	22¾	14⅜	74	17¾	15⅞	17¾	+ 2⅛
20th Century Fox	15⅞	7⅝	908	10⅜	9½	9⅝	— ¼
Vendo	17½	9⅞	286	13⅛	10½	12¾	+ 2¼
Viewlex	10¾	5⅝	248	6⅝	6	6¼	Unch.
Wurlitzer	17½	10⅛	39	14	13¼	13⅝	+ ½
Zenith	54⅞	36⅜	1077	41⅝	36	38½	— 3

As of Closing, Thursday, December 9, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	8¼	7	7
Alltapes	3¾	3¼	3¼
Bally Mfg. Corp.	34½	31	31
Cartridge-TV	24	22¼	23⅝
Data Packaging	6⅝	6	6
GRT Corp.	3⅞	2⅞	2⅞
Gates Learjet	8¼	7¾	8¼
Goody, Sam	7¾	7⅜	7⅜
Integrity Entertain.	8⅞	8¾	8⅞

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Kirshner Entertain.	5¾	4¾	4¾
Koss Electronics	8½	7⅝	7⅝
M. Josephson Assoc.	8⅛	7½	7¼
Mills Music	13¾	12½	12½
NMC	10½	9¾	10½
Perception Ventures	6½	5	5
Schwartz Bros.	7½	6½	6½
Teletronics Intl.	5⅜	4¾	4¾
United Record. Tape	4¼	3¾	3¾
Recoton	4	3⅜	3⅜

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Handleman Record Sales

DETROIT—Handleman Co. reported record sales and earnings for the second quarter and six months ended Oct. 31.

Earnings increased to $1,726,000, or 39 cents a share, from $1,545,000, or 35 cents a share, a gain of 11.7 percent. Sales rose to $27,282,000 from $25,779,000.

For the six-month period, earnings were $3,044,000, or 68 cents a share, compared to $2,741,000, or 62 cents a share, last year. Sales increased to $49,586,000 from $47,724,000.

Handleman declared a quarterly dividend of 17 cents a share payable on Jan. 3, 1972, to stockholders of record on Dec. 17, 1971.

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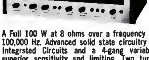

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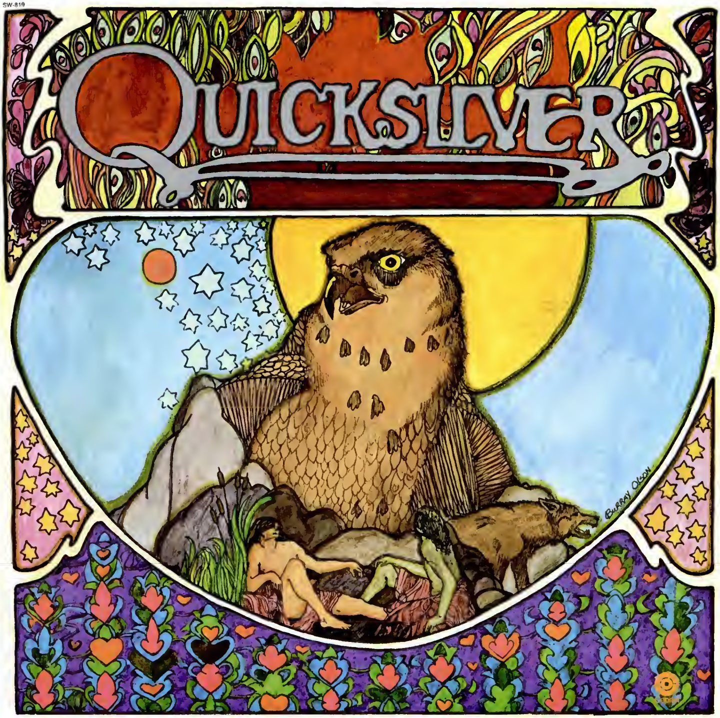
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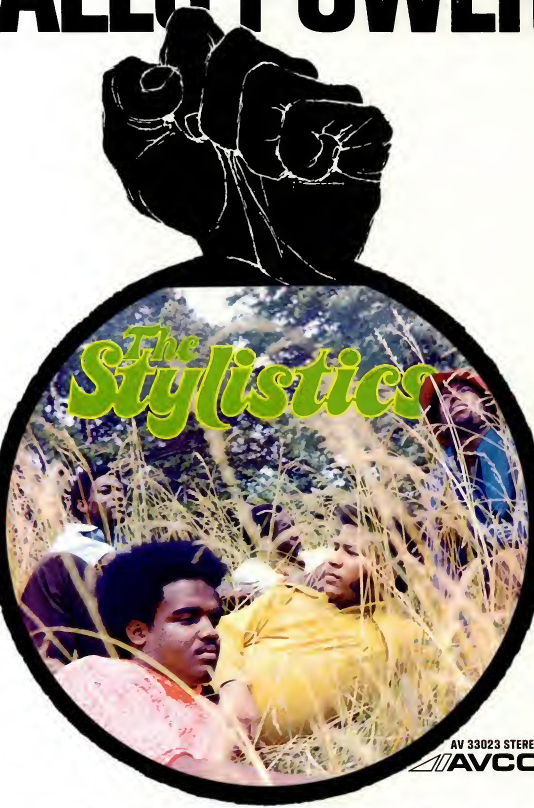
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Chicago Club Looks For Aid Via Acts

By EARL PAIGE

CHICAGO—Alice's Revisited, a small, unpretentious club on the north side here, has been a building place for some of the lesser known rock and blues groups, helped immeasurably by known acts which will play the spot for small door donations. However, the club has been forced to ask for even more help. The most recent effort to keep the club going was a benefit featuring Otis Rush, Wilderness Road, the Jimmy Rogers-Bob Riedy group and others.

Part of the non-profit North-Side Cooperative Ministry, Alice's has been nursed along by manager Raymond Tounley and a group of dedicated people for a year and a half.

The December program points up the range of talent being offered, most often for a modest $2 donation. The acts include Buddy Guy, Otis Rush, Muddy Waters, Big Joe Williams & Little Brother Montgomery, Hound Dog Band, Siegel-Schwall.

The club is really more than a music showcase, has literature available from the Black Panthers and Rising Up Angry groups, and is into a children's art program on Saturdays and shows films. Another example of this part of the activities was the recent benefit for draft registers with the Alliotta-Haynes, Jerima, Hoona and Wildflower groups performing.

One problem has been determining the type of act that will draw consistently. Tounley explained that the club has been carried along just by basically two or three dates a month. For example, an artist like Muddy Waters will pack the place over a weekend. However, Woody Herman's band was not well received.

Yet Tounley wants the club to become more than a blues house and is making efforts to accomplish this.

Berry, Lewis Show

NEW YORK—Chuck Berry and Jerry Lee Lewis will be paired for a "Rock Reunion" show at Carnegie Hall on Dec. 30. The show will be presented by Richard Nader and Ron Delsener.

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

Playboy Records has signed **Tim Rose** as its first artist. Rose's biggest previous hits have been "Hey Joe" and "Morning Dew." Says Playboy executive v.p. **Bob Cullen,** "Signing Tim Rose as our first artist sets the tone for future Playboy releases, a great deal of our product will be contemporary rock and soft rock."

Singing vet **Johnny Angel** has his own label now, Smak, with a debut release of **Savage and Sharp** doing "Where Would You Be?"

Elliot Kahn of Sha Na Na separated his guitar shoulder in his group's third annual football game with Bill Graham's team. He'll keep on touring as a vocalist till it heals. . . . **Bloodrock** joins the we-have-our-own-airplane set. . . **Trini Lopez** recording his next Capitol album in both English and Spanish versions.

The Band records their first live concert album Dec. 27-30 at the Brooklyn Academy of Music. . . . Windfall Records to be distributed in Europe by Island. . . . "Gemini Suite" with the **London Symphony Orchestra** was written by **Deep Purple's Jon Lord.** Lead vocalist is **Tony Ashton** of **Ashton, Gardner & Dyke** with lead guitar handled by **Albert Lee** of **Heads, Hands & Feet.**

Fanny is in London, recording their new "Fanny Hill" album at Apple studios. . . . **Danny Cohen** has seven songs in "The Hitchikers" film. . . . **Cheech and Chong** turned on a Chicago youth voter registration rally.

It's **Charles Fox** who composed the theme for the CBS-TV series "Me and the Chimp." . . . **Michel LeGrand** and lyricists **Marilyn and Alan Bergman** get together again for the "Whisper My Name" title song.

Mountain to tour Europe in February. . . . **Artur Rubinstein's** son **John** to score the new **Robert Redford** movies "Jeremiah Johnson." . . . The **Mills Brothers** open at Century Plaza Tuesday (21) through New Years Eve. **Bobby Stevens and the Checkmates** hold down New Years Eve at the Century Plaza's bar. . . . **Helen Reddy** and **Alex Harvey** of Capitol double-billing at the Troubadour Tuesday (21).

Hard-driving **Norm Winter's** intimate soiree for Canada's **Stampeders** at Sneeky Pete's made it easy for the Hollywood rock press to amble next door and hear the act at the Whiskey a Go Go.

NAT FREEDLAND

NEW YORK

Dawn, "Knock Three Times" group, break out of the studio with a tour starting in Canada. **Tony Orlando, Joyce Vincent** and **Telma Hopkins** will be featured on ABC-TV's "American Bandstand," Sunday (19), before playing Cobb Stadium, Dallas, Disneyland and the International Hotel, Las Vegas are up and coming on their first road agenda. . . . Richard Nader and Ron Delsener pair **Jerry Lee Lewis** and **Chuck Berry** for two shows, Thursday (30), at Carnegie Hall. . . . Alto saxophonist **Paul Desmond,** A&M artist, guests with Atlantic's Modern Jazz Quartet at Town Hall, Saturday (25). . . . The Beacon Theatre, 74th & Broadway, stages **Canned Heat, Redbone** and **Dreams** the weekend of Friday (17). . . . **The Band** has been set for Dec. 27-30 concerts at the Academy of Music. They'll record live. . . . The Main Point, Bryn Mawr, Pa., goes with **Bill Withers & Merry Clayton,** Jan. 6-9, **Velvet Underground & John Prine,** Jan. 13-16; and **Jim Kweskin,** Jan. 18-21. . . . Dunhill's **Emitt Rhodes** into Philharmonic Hall, Saturday (18). . . . **Gordon Lightfoot,** whose third Reprise LP, "Don Quixote," will be released in February, will play Philharmonic Hall Jan. 26 as part of the Hall's "great performer series."

ED OCHS

SAN FRANCISCO

It's a Beautiful Day and the **Chambers Brothers** the Winterland attraction on Friday-Saturday (17-18). . . . **Mountain,** the **J. Geils Band** and **Sweathog** there on Sunday (19). . . . Estimated damage to Marin's Veterans Memorial Auditorium following recent concert by **Big Brother and the Hold-**

(Continued on page 18)

Bernstein Plans Live Shows at Theater in N.Y.

NEW YORK — Sid Bernstein plans to bring "live" entertainment back to the DeMille Theatre on Broadway on a regular basis beginning Feb. 10. His partner, Billy Fields, will be handling the bookings.

Initial plans are to present two shows on a Friday-Saturday schedule for the first six weeks and then possibly go into a three-show pattern with a special Sunday matinee.

According to Bernstein, the shows will not be of a "marathon nature" thus allowing for an early departure. The shows, he said, will be run on a tight schedule so that everyone can get home at a "safe" time.

Fields has not set any acts yet, but Bernstein revealed that lots of bids have come in since the DeMille's successful showing with the Melanie package over the Thanksgiving weekend.

Foxx to Star In TV Series

LAS VEGAS—Comedian Red Foxx will become the first Las Vegas resident to star in his own network television series when NBC-TV unveils "Sanford and Son" Jan. 14.

The new series will replace "The D.A.," for the second half of the season.

Foxx, known as the King of the Party Records, appears in the Casino Theater of the Hilton Hotel. He has just completed an unprecedented six straight months at the Hilton. He will return to appear during the Christmas and New Year holidays but his 1972 Las Vegas schedule is dependent upon the success of the new series.

Hallyday to Do Hamlet in Rock

NEW YORK—Johnny Hallyday will stage and play the leading role in a French-language rock version of Shakespeare's "Hamlet" next year.

According to Hallyday, lyrics had already been written by Gilles Thibault and that Michael Polnareff would be commissioned to write the music. Three years ago, Polnareff wrote the music for an updated version of "Rabelais" by Jean-Louis Barrault.

Talent In Action

RITA COOLIDGE

Gaslight Au Go Go, New York

After a blues lead-in by her back-up band, the Dixie Flyers, the ex-house band from Criteria Recording, Miami, Rita Coolridge proceeded to tempt and play with her audience, weaving a spell with her airy vocal renditions of "You Go Your Way I'll Go Mine," and "Crazy Love."

The A&M Records single was plugged into the new Greenwich Village scene of lay back music and to relax the audience. She never really came on strong but allowed the Dixie Flyers to work hard while she filled in the spaces. "Second Story," a Marc Benno tune, had some finesse and flavor to it, while Albert King's "Born Under a Bad Sign," seemed rather down and out.

On the whole, Miss Coolidge seemed quite relaxed and in fact somewhat detached from her audience, who nevertheless enjoyed her style.

BOB GLASSENBERG

PETER NERO

St. Regis Hotel, New York

When Peter Nero opened at the Maisonette of the St. Regis Hotel on Dec. 6 he did more than entertain with familiar songs. In the inimitable Nero style, he captivated the audience with his verve and enthusiastic piano expressions.

Nero's program was a roster of pop hits ranging from "Never Can Say Goodbye," "It's Too Late," "We've Only Just Begun," to medleys from "Jesus Christ Superstar" and "Porgy and Bess." The Nero interpretations brought unexpected and unique comments to these pieces.

Especially effective was "Theme from Summer of '42," the title song from his hit Columbia album that's rapidly climbing Billboard's Hot 100 Chart. Backed by five musicians, three of whom travel with Nero, the piece was both reflective and moving.

Nero is an inventive pianist. Instead of classifying him in the usual popular-jazz category, his performance showed an individual who calls upon Beethoven, Gershwin, Bacharach and jazz styles to develop music that is pure Nero.

BEVERLY HELLER

MERRY CLAYTON

Troubadour, Los Angeles

Merry Clayton is a blending of Mahalia Jackson and Freda Payne. Consequently, her dominating vocal style has strong pinches of gospel, blues and urgent rock ingredients and the combination makes her the complete contemporary vocalist.

In a word she is quite good vocally, with just the proper amount of subtle sex appeal to make the girls in the audience giggle with delight and their male escorts squirm and smile in their chairs.

She causes instant sparks with such dynamic numbers as "Steam Roller" with its subtle sex message of love for sale and "Gimme Shelter" with its tension building lines of "We don't need no war, we don't need no war, just a little love, peace."

Backed by a hard driving quartet she hits the notes right on the head on "Sho' Nuff," "I Love You More Today Than Yesterday." "Southern Man," and "A Song for You."

Her interpretation of "Grandma's Hands" is very hot and open throated and with all the fervor of a gospel number. The one song which did not fit the slow, picking words apart attack of the soulful blues singer was Bob Dylan's "The Times They Are A'Changin'" which she did without any accompaniment. Her spreading the words out killed the dramatic impact of Dylan's phrases.

But this one weakness was a minor point for the hour set which moved with dramatic impact and loads of foot tapping energy. After years of working as a background singer, Miss Clayton is gaining her forefront position and she has the skills to keep herself there.

ELIOT TIEGEL

(Continued on page 18)

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Talent In Action

• Continued from page 17

THE DOORS
DR. JOHN THE NIGHT TRIPPER
CURVED AIR

Palladium, Los Angeles

The music of the Doors still deals with apocalypse, but now the group tends to be doing a rueful little dance along the edge of the abyss. The death of lead singer Jim Morrison seemed to make survivors Ray Manzarek, Robie Krieger and John Densmore a lot freer in their musicianship and more consistently able to express their heavy metaphysical outlook with touches of cosmic humor. Their debut album, "Other Voices," with Manzarek taking over most of the singing responsibilities, was one of the two or three best Doors records ever. Onstage minus Morrison they have obviously lost something in fiery charisma at this early phase of their new career. But their return L.A. set showed craftsmanship of a high order and a touching eagerness to communicate all-out. The Doors trio is sure to remain a major force in rock for many more years.

The Palladium's particularly strong concert bill opened with the electronic gypsy head music of Curved Air, who create weird swirls of notes around Darryl Way's electric violin. Then came the strange and wonderful occult theatrics of Dr. John the Night Tripper making one of his all too rare live appearances, complete to entering through clouds of smoke in his wizard's robe.

NAT FREEDLAND

BILL MEDLEY

Sands Lounge, Las Vegas

Bill Medley, backed by a rock band augmented by six violins, starts singing before the curtain goes up and continues singing after the curtain drops down.

The A&M recording artist ran the gamut from the soft, easy paced songs which featured the violins to the hard rock numbers backed by two amplified guitars.

Banked in blue lights he offered his hits "Soul and Inspiration," and "Lovin' Feeling" and received good audience reaction when he began "Brown Eyed Woman."

Complaining of a bad throat, he nevertheless sounded good as he headed into three country songs "Born to Lose," "You Don't Know Me," and "I Can't Stop Loving You."

A new song written by Jimmy Webb "See You Then," is from his latest album "A Song for You," the title song being the closing number of the show.

LAURA DENI

CAT STEVENS
TOM JANS & MIMI FARINA

Greek Theater, Los Angeles

The first winter matinee show ever tried at the Greek turned out to be a fine, sunny setting for pop music. The festive picnic-in-the-park air was also helped immeasurably by Cat Stevens' warm performance. The bearded, head-bobbing Stevens romped through his gently rhythmic repertoire, including the big hits "Moon Shadow" and "Peace Train" and unveiled some fine new material like "Lord of the Trees." Between numbers he also displayed much likeably eccentric chatter, a lot of it directed to the phalanx of kids perched on the cliffs behind the theater. The bill was opened by Tom Jans & Mimi Farina with some pleasantly harmonized morality songs. **NAT FREEDLAND**

JAMES COTTON

Bitter End, New York

The style, funk, and blues energy came out of a South Side Chicago Blues Club. The masterful touch of James Cotton and his four piece rhythm and blues band was a sight and sound to behold. Cotton has been around for some time, recording tunes and playing harmonica with the greats, as well as fronting his own bands.

Cotton's stint in New York not only pushed his new Capitol Records release, but also pushed that funk-piece, blues image from the West and South of Chicago. The band played in and Cotton drove through with his voice and harmonica with an energy seldom witnessed by the audiences who frequented the appearances of the pseudo blues groups of loud lack-luster fancy at the Fillmore East.

And there was "Goodtime Charlie," the playboy with a whole lotta soul. Cotton became the man. The goodtime cat who "Everyday I Have the Blues," while he is "Drownin' on Dry Land," because it's a tough life and a mean city. But Cotton got to the audience and out funked the best. Movement on stage, a wailing harmonica and steady rhythms with that soul lickin' guitar and that screamin' tenor sax. It was Cotton's band and Cotton's night and the South Side Blues lived in splendor in amid the panhandlers of Bleeker Street.

BOB GLASSENBERG

BREWER AND SHIPLEY

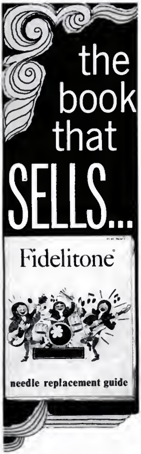
Carnegie Hall, New York

It is difficult for artists to sing the same tunes every night and make them sound fresh and true to an audience. but Brewer and Shipley never seem to tire at their performances. This is perhaps their strongest asset, next to their healthy guitar and vocal harmonies and their often biting lyrical commentary.

"One Toke Over the Line," and "Tarkio Road," greatly satisfied the audience and "Don't Want to Die in Georgia," plus "Shake Off the Demon," the latter from their newest Kama Sutra album were also excellently arranged. Assisted by Mark Naftalin, piano, and John Kahn, electric bass, "Rock Me on the Water," and "Sweet Love," rang across the hall with sweet perfect feeling.

Also on the bill was a person-

(Continued on page 20)



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From The Music Capitals of the World

DOMESTIC

• Continued from page 17

ing Company and the **Quicksilver Messenger Service** has been pegged in excess of $2,248. Both acts were appearing in a benefit for Marin Open House, a drug abuse prevention center, and a packed house wracked havoc on the new facility.

New York Pro Musica in a traditional Xmas presentation of "The Play of Herod" on Nov. 11-12 at Zellerbach Aud on the U.C. Berkeley campus. . . . **Eddie Fisher** at the Fairmont Hotel's Venetian Room following the current stand by **Jack Jones.** . . . **Sammy Davis Jr.** at Harrah's, Tahoe, Jan. 2 through 9. . . . **The Grateful Dead** and **New Riders of the Purple** Sage ring in the New Year at Winterland.

NARAS looking over the S.F. scene with thoughts of opening a local branch office. . . . Warner Brothers contemplating opening and staffing a local recording studio as a result of the success of Columbia's S.F. studio.

PAUL JAULUS

LAS VEGAS

Abbe Lane, who has a new 12 week contract with the Hughes Hotels, will replace **Connie Francis** at the Landmark beginning Dec. 29. She will have **Garrett Lewis** and **Larry Billman** with her. They will also appear in a BBC-TV special to be filmed in London. . . . **Bill Miller** signed Bell's **Connie Stevens** to a 12 week Flamingo pact. She'll do four weeks in January and June and then four in Jan. 1973.

Johnny Ray will do eight weeks at the Flamingo in 1972. . . . **Brenda Lee** has signed to play the Fremont three times next year with her first gig Feb. 4. . . . **Redd Foxx** has a 48 weeks per year deal at the Hilton. . . . **Jim Nabors,** under contract to Caesars Palace split with **Dick Linke,** his manager of 12 years.

Bobby Vinton has a new release "Every Day of My Life" on the Epic label. CBS's **Perry Lafferty** is in town talking with Vinton about doing a pilot for a series based on an idea of Vinton's. The **William Morris Agency** has engaged a writer to script the pilot. . . . Dot Records' **Dale Ward,** who has more than 4½ million record sales recently sold his own TV show, "Love of the Common People," for 26 weeks. The sponsor will place these syndicated shows in markets which have a possible viewing of 70 million people. Ward has also signed for an appearance on the **Lawrence Welk Show.** . . . Sands star **Alan King** who moves to Caesars Palace in March is new with the ABC-TV network as a VP in charge of Creative Development of Progress.

Las Vegas based VMI and Centeape Records has released their first album "To Be Free and 18" by **Sandi Scott.** Produced by **Bill Porter** and **Frank Hooper** the album features **Tommy Amate** on drums; **Qnltan Dennis,** bass; **Bybba Pethress,** guitar; **Bill Atkins,** piano; plus **Glen Hardin, Be Avers** and **Otto Ortwein.**

Ann-Margret extended her Hilton gig through Sunday (17) with **Jimmy Mulldore** conducting. Replacing her opening act **The Establishment** is **Little Richard,** with **Barbra Streisand** opening Friday (24). . . . **Steve Lawrence** and **Eydie Gorme** reopen the Circus Maximus at Caesars Palace Saturday (18). . . . **Jerry Vale,** currently in the Frontier's lounge moves to the main room of the Sands Feb. 2. starring with **Bob Newhart.** Vale holds the record for being Columbia's longest sustaining artist. . . . **Dean Martin** and four **Ding-a-Ling Sisters** from the NBC-TV show opened at the Riviera.

Hilton brass flying into Los Angeles hoping **Perry Como** might be able to return to the hotel sometime in January. . . . Flamingo's **Moe Lewis** in New York talent hunting. . . . Ten of the 17 main showrooms have gone dark for some portion of December . . . **Debbie Reynolds** rushed by ambulance to Sunrise Hospital suffering from hypertension. . . . **Phil Foster** married **Sherry Greel** at Temple Beth Sholon. . . . **Maury Wills** forced to cut short his El Cortez engagement. . . **Antonio Merelli** no longer with the Sands orchestra. . . . **Alan Lee's** Funny Farm, holder of the all time box office record at the Aladdin closed Dec. 17. The show opened Dec. 26, 1970. . . . **Slappy White** and **Steve Rossi** split. They'll do singers and complete their Sahara commitments. . . . **Paul Perez,** who had a stint on CBS-TV's "The Newcomers" series made his Las Vegas debut at a special showcase engagement on Cleopatra's Barge at Caesars Palace. **LAURA DENI**

CINCINNATI

One of the hottest record items to pop up here in recent years is "There's Been More Sun Than Rain," as done by **Bonnie Lou,** longtime personality on Avco Broadcasting's staff here and for many years a feature of WLW's "Midwestern Hayride." The platter, on the Wrayco label out of Baltimore, has been getting exceptional play in the area covered by Avco's four-city TV network and reaction has been most favorable. Even the jockeys in local competition have been wheeling it freely.

Sly and the Family Stone are slated to show up for a single showing at Cincinnati Gardens Friday (17) at a $5.50 top. . . . The **Mushroom Family's Delaney, Bonnie and Friends** appear at Music Hall Monday (13), with ducats pegged from $3.50 to $5.50. . . . **Pentangle** attracted some 600 payees to 2,500-seat Taft Auditorium Friday (3) in a performance marred by a failure in the house's sound system. **BILL SACHS**

MIAMI

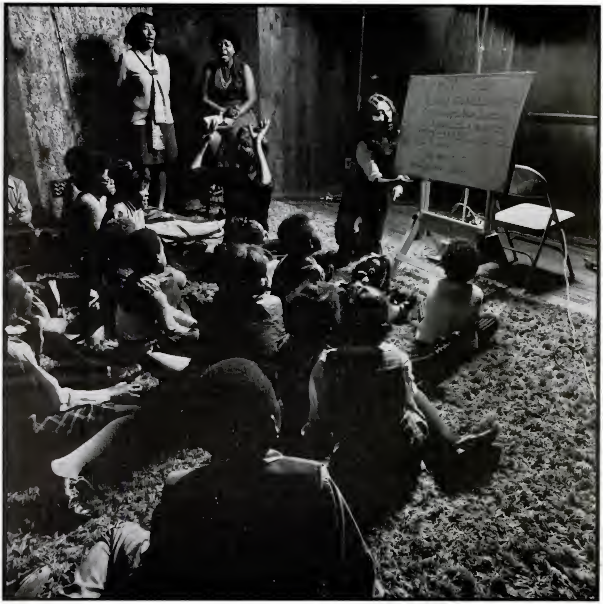
Leas Campbell's **Purple Grackle** Productions of Coconut Grove will be promoting a Southeastern tour for **the Allman Brothers.** In addition, the growing young production company recently presented **Procol Harem** and **Delanie and Bonnie and Friends** plus **Duckbutter** and **Cheyenne In** a Sunday afternoon "rock-out" at the Miami Jai Alai Fronton.

(Continued on page 20)

Signings

Bobby Ray, now touring as the **Doors'** backup guitarist, to Portofino Productions & Publishing, a division of Schiffman & Larson Management. . . . The **Hagers,** Jim and John, have left Capitol and Buck Jones' management and will now record for Barnaby. First single is "Ain't No Sunshine." . . . Keyboard rocker **Mike Quatro** to Stereo Dimension. First album is due in mid-January. . . . The **Raspberries** to Capitol with **Jim Ienner** producing. . . . **Jan Bradley,** remembered for her Chess goldie, "Mama Didn't Lie," to Doylen Records, a Memphis-based firm. First single is "Tricks of the Trade." . . . Pop group **Dawn** to Marc Gordon Productions for management. . . . **Glenn (Gabby) Shafer,** c&w singer, to VMI Records with "You Can't Go Back Again." . . . C&w singers **Cliff Mitchell** and **Wendy Lee Harris** to Rhea Records in Salt Lake City. **Bob Edgar's** also on the label with "Montana Woman."

HAPPY XMAS
(War Is Over)



JOHN & YOKO
THE PLASTIC ONO BAND
With The Harlem Community Choir

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1842

Talent In Action

• Continued from page 18

able young man named Steve Goodman. He was there to play his guitar and sing. He did both quite well and should be heard from in the months ahead because of his flow with it attitude and graceful showmanship. "Auctioneer's Blues," and "I Don't Know Where I'm Goin' But I'm Goin' Nowbere in a Hurry Blues," were reminiscent of the early Bob Gibson. Goodman has a chance and a record on the Buddah Record label. **BOB GLASSENBERG**

STAMPEDERS

Whisky a Go Go, Los Angeles

The Stampeders, making their first major U.S. appearance on the hit strengtb of "Sweet City Woman," turned out to be a likeable Canadian trio which started out as a sextette eight years ago when the founders were in their earliest teens up at Calgary.

The Stampeders have been consistent hitmakers on the Canadian charts, and their long years of playing togetber sbow up in a very smooth unit sound. In general, their style is quality Hot 100 singles music, somewhere between the Raiders and the Association. But the new songs from their upcoming album show a lot more voltage and ambition than "Sweet City Woman," where be imitates Vanilla Fudge, the New Vaudeville Band, Tiny Tim and even a rock Ed Sullivan, which must be some kind of first for the Whisky.

NAT FREEDLAND

PAUL ANKA

Caesars Palace, Las Vegas

Writer-singer Paul Anka offers a solid sbow which is pulling in customers in this traditionally off season in Las Vegas. Opening the show with a fantasic overture from "Shaft," Anka, banked in a single spot, then sings his first selection "He's My Brother."

Moving the orcbestra down stage he offers an up-tempo "For Once in My Life," then goes into the audience for "Come Rain or Come Shine."

Anka's forte is the bold, dramatic song. He was at his best singing his own compositions "My Way," "Longest Day," and "Do I Love You?", his current bit.

Again beading into the crowd, he stands on several tables singing his hits of the past, all warmly greeted.

Going over much better on the dramatic ballads, there were few weak spots in the sensational show. Banked in red light singing "She's a Lady," which he wrote for Tom Jones, Anka was simply the writer singing his own composition, obviously out of character in a song written for a different type of man and singer. His own interpretation of the country song "Gentle on My Mind" featured flute and bongos, but was also wasted.

He grabbed the audience in the palm of his hand and held tbem in total silence during several contemporary religious flavored songs beginning with "My Sweet Lord" and ending with "Let the Sun Shine In." He closed his act singing a reprise of "My Way."

LAURA DENI

OSMONDS

The Forum, Inglewood, Calif.

The Osmonds must be reckoned with as a U.S. pbenomenon akin to the Statue of Liberty, though Donny Osmond is certainly not quite as tall physically, and the Golden Gate Bridge, though none of the five-man group is yet that old. But, to a screaming, packed Forum audience here Saturday (4), comprised primarily of women ranging in age equivalent to that of Jimmy Osmond (the youngest) to that of the elder statesman of the group, Wayne Osmond, the Osmonds are a national pastime. Or fixation. Or whatever.

Girls and more girls screamed hysterically through "My Life Is Empty Without You," "Double Loving," and "Your Song." And they continued screaming right through "One Bad Apple," which ended tbe show. Fortunately, the sound system was turned up loud so you could still hear most of the music and "I Wanta Be Free" demonstrated to those who were there for the music more than for the opportunity to scream that the Osmonds are all-together and quite adept musically.

They're not just a passing musical fad. The group is skilled and performs well and (one can only assume) will evolve as time passes and certainly be on the musical scene, one of these days, as long as the S. F. bridge. Jimmy Osmond showed budding talent with his version of "I've Got a Woman." And the screaming girls will one day relate to him, as they now absorb themselves in worshipping Dnnny. "Hey Girl," the group's new single, was a highlight of the expertly produced and dramatically choreographed performance, as was "Yo Yo" and "Go Away Little Girl."

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LARRY McNEELY, third from right, visits King Karol's 42nd St. in New York, to promote his new Cepitol LP. Flenking McNeely, left to right, ere: Joe Maimone, Capitol trade lieison; Bill Thompson, McNeely's manager; Morris Weissman, general maneger for King Karol stores; Moe Burtoff, store manager, and Tony Caronia, speciel accounts menager for Capitol.

From The Music Capitals of the World

DOMESTIC

• Continued from page 18

The Spurrlows recently performed a benefit concert for the Florida Kidney Foundation at Miami Beach Auditorium. . . . **Conway Twitty** and **Loretta Lynn** topped a long list of country entertainers at the Country Shindig Show. . . . **Tha Who** drew sell-out audiences at Miami Beach Convention Center, Nov. 25 and 26. . . . **Arlo Guthrie** with **Ry Cooper** played the Jai Alai Fronton Nov. 17.

Credit talent agent Herbert Marks with booking the Jack Nagle line of girls with **Los Chavaeles da Espana** at the Carillon Hotel. This highly successful musical revue is being beld over for an indefinite period. Hotel owners Herb Robbins and Jerry Sussman are bringing in the **Buanos Aires Ballet** for a Christmas opening at the Carillon.

The Platters did a week at the Seven Seas Lounge, Newport Hotel.

Will Lee, bass guitarist and one of the vocalists of the Columbia Records group **Dreams** in town for a few days visiting his family. Will is the son of Dr. William F. Lee, dynamic young Dean of Music at the University of Miami. **The Dreams** new album "Imagine My Surprise" has just been released.

The **Velasco Sisters,** Barbara and Maria, and their own five-piece musical combo played a week's engagement at the Bahamia Club, King's Inn and Golf Club, Freeport, Grand Bahama. On returning to Miami, they played a one-nighter at the oceanfront Sans Souci Hotel Nov. 28.

Former movie actors **Denise Darcel** and **Bobby Breen** slated for the Burgundy Room of the Carillon Hotel in December.

Nothing less than pandemonium is gearing up at the Diplomat Hotel's Cafe Cristal in preparation for the Dec. 23 opening of **The Osmonds.** Inquiries about their engagement have come in from all over the country. The Osmonds will appear at the hotel through New Year's Day.

"Jesus Christ Superstar" will open at the Deauville Hotel Star Theatre Dec. 23 and play tbrough Jan. 2 as part of a new Deauville entertainment policy — "superstar" entertainment at popular prices. Top names including **Andy Williams, Stava Lawrence** and **Edia Gorme, Lena Horne,** and **Tom Jones** will be appearing concert-style in the Deauville's redesigned Napoleon Room with a fixed-price, reserved-seat policy.

Tha Ninth Floor Simfony changed locations from the Vanguard in Coral Gables to North Miami's Rancher. In addition to this group, the **Mark Colby V,** a jazz quintet, is appearing on weekends.

Ronnie Ofshe producer of the rock oldies concerts in New York will present his second rock oldie concert in Miami at the Convention Hall Dec. 26 with two shows at 7 and 10:30 p.m. The show will star **Rickie Nelson** and **Lloyd Priea;** other acts include **The Cristals, Moonglows, Guests, Tokans, Elegants, Five Satins** and **Mary Walls** in her first appearance in eight years. **SARA LANE**

ATLANTA

The United Songwriters Association held a recent Atlanta recruitment and symposium meeting for local writers. . . . The Atlanta Rhythm Section, wbo double as staff musicians at Studio One, will have their first Decca release in mid-January. . . . During its two-week Atlanta stand, the producers of "Hair" held tryouts for replacement parts in the southeastern company of the rock musical. . . . **Patty** and **Sne Nunn** are recording at Studio One. . . . The Atlanta Symphony Orchestra will open its holiday season with three performances of the Christmas Festival, conducted by **Donald Neuen,** Friday-Sunday (10-12). Assisting artists for the Friday (10) performance will be **Robert Monison,** tenor; **Teresa Bledsoe,** soprano; and **Clyde Herndnn,** tenor. **Mary Ann Richardson,** soprano, and **Donald Bennett,** tenor, will be soloists in Dec. 11 and Dec. 12 performances. The Sympbony Chorus and the Georgia State University Choir will also be featured. . . . **Lynn Anderson,** along with **Tommy Cash, David Houston, Freddy Weller, Johnny Paycheck, Jody Miller** and **David Rogers,** will appear in a Dec. 14 benefit show at the Municipal Auditorium. . . . **Webb Pierce, Nancy Dee, Tha Carolina Chaparells, J. Lee Wabb, Peggy Sue** and **Sonny, Jaannie Pruitt** and **Dora Wilburn** will donate their time to a Monday (6) benefit sponsored by the Vietnam Veterans Association.

SHELLY PISANI

Budd Splits Deal

LOS ANGELES — The Budd Universal Music Group bas entered into co-production deals with Steva Stevenson of the Robert Stigwood office and Eddie Gurren of the Jimmy McHugh office in an economy move which will split everything down tbe middle between two publishers.

Budd will assume the 16-track studio costs of four singles as part of tbeir payment.

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Our Inspiration
The Inspirations

OUR INSPIRATION / Oh! What A Happy Day • Beyond • He Touched Me • New Jerusalem • The Christian Way • How Firm A Foundation • Joshua • The King Is Coming • Build My Mansion • Amazing Grace • I'll Live In Glory • God Will Take Care Of You
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*CAS-9708 □3-9708

ENCORE / Thank God I'm Free • The Answer's On The Way • The Light On The Shore • Who Am I? • I Know • I'd Rather Have Jesus • Redemption Draweth Nigh • The Old Gospel Ship • Oh! What A Happy Day
*CAS-9711 □3-9711

The Bright New Sound of the
NATIONAL GOSPEL BAND

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Rock Prog. Dir. Stresses Individual

By CLAUDE HALL

LOS ANGELES—The progressive rock format will soon rival the popularity of the Top 40 radio format in its heyday, believes Thom Trunnell, program director of Denver's KFML and KFML-FM. "I like to think that the progressive format is going to grow . . . though it looks at the moment as if the national trend is pretty discouraging. The Metromedia broadcasting chain is the only chain to maintain some semblance of allowing air personalities to have an influence in the music the station plays. It's the air personalities that have to do the communicating with the community, so they should be in charge of the music that helps in the communication process. Of course, it's necessary to be careful in selecting the air personalities before you turn this type of power over to them. But we believe in good personalities and as much good music as possible and putting the music together as well as possible."

KFML is a daytime AM operation. During the day, the two stations simulcast. But the emphasis is always on FM, where the music makes a stronger listener impact. The station, owned by Joe McGoey, has done quite well since going to a progressive rock format and, so far as is known, is the only simulcast combination in this type of format. If you were to believe the station, it has already in half-a-year become "Denver's most effective 18-34 young adult buy. The reason for KFML's seemingly overwhelmingly success is simple. We are able to communicate on a one-to-one basis with the many individuals who listen to KFML. We are careful to seek out advertisers who try to provide the best possible products and services for the money, and who can understand that, in many cases, business attitudes and advertising fail to consider the intellect and lifestyle of the individual person listening to the radio." Thus reads a flyer circulated to one and all by the progressive rock station. In a June/Sept. Pulse, the station did quite well, just as its flyer promises, in 18-24 year olds. KIMN, the local Top 40 giant, had 3900 men in that age bracket. KHOW had 1700. KFML and its FM operation had 1600. This was in the 6-10 a.m. period. KFML actually led the market 3-7 p.m. in men 18-24 years old and was second in women in that age group behind KIMN.

Late Eve Leader

From 7-midnight, KFML was the market leader in men 18-24 with a 4,000 total. KDKO was second with 3,200. In women 18-24, KFML was third behind KIMN and KDKO. In total adults, KFML tied for second with KDKO in that time period.

Trunnell is no stranger to progressive rock nor to Denver. He was in on the ground floor when KMYR-FM was launched in Denver and was with the station until the format was killed by the establishment of KHOW, the affiliate. Trunnell was program director of KMYR-FM until a slip in a memo. At that point, he went back to non-programming duties. When Craig Bowers, former general manager of KMYR-FM, became manager of WLS-FM, Chicago.

(Continued on page 26)

CHARLIE O'DONNELL, KBBQ air personality, mans the mike during a weeklong remote at Nudie's, Hollywood clothier for many of the nation's leading country music artists. From left: Jerry Wallace, Mayf Nutter, Tex Williams, Rex Allen, and O'Donnell. Others who dropped by during the week included Lynn Anderson and Glen Campbell.

BOOK REVIEW

'Deejays' Must Reading

The Deejays by Arnold Passman, Published by The Mcmillan Co., New York. Price: $7.95.

The Deejays is a book that most air personalities—especially those who've just arrived on the scene—and program directors and general managers and most record men will find not only fascinating, but educational. Arnold Passman, the author, has delved into the past of radio, as it concerns the air personality, with fervor. His book covers the first deejay, said to be Dr. Elman B. Myers, 1911, New York City, right through the Bill Drake era of today. There's even a photo of the San Jose, Calif., radio station of Charles D. Herrold, which broadcast news and recorded music on a regular schedule in 1910.

A lot of the early part of the book covers "old" radio — the dramas, the famous ASCAP battles, Doc Brinkley, Al Jarvis and Martin Block. And, in some cases, I personally learned for the first time about the "total" man from this book. Passman's research about certain people and certain topics has gone as deep as the nitty gritty. He digs deep into the Alan Freed phase and pays tribute to the other giant air personalities of different times. You can find name after name after name. Bill Randle, Murray the K, Wayne Stitt, Peter Tripp, Tom Donahue, Dick Biondi, Joey Reynolds, Tommy Shannon, Bob Hudson, Gary Schaeffer, Howard Kester, Dick Starr, Tom Rounds, Ron Jacobs, Chuck Blore, and on and on and on. The scope of the book is vast

(Continued on page 24)

DIAMOND & THREE DOG NIGHT TOP RADIO POLL

LOS ANGELES—The nation's major influences on record sales—30 of the key major-market Top 40 program directors—have voted Neil Diamond their favorite performer today in music. The favorite group of Top 40 program directors is the Three Dog Night. Chicago, however, was a close second, and copped more first place votes, though the Three Dog Night took leading honors on number of mentions. Chicago had eight first place votes. Three Dog Night had five.

The survey, conducted by Billboard, showed that, among solo performers, Diamond ranked first, but Rod Stewart actually scored more first place votes in ranking second. Votes were tabulated on the basis of three points for a first place mention, two for a second place mention, one point for a third place mention. Carole King and James Taylor tied for third place, followed by Donny Osmond, Isaac Hayes and Cat Stevens. Here's the countdown among solo performers: Diamond, 20; Stewart, 17; Miss King, 15; Taylor, 15; Osmond, 13; Hayes (with four first place votes), 12; Cat Stevens, 10; Paul McCartney, 9; John Lennon, 7; Elton John and Tom Jones, 4 each. Also mentioned were Frank Sinatra, Bobby Sherman, James Brown, Elvis Presley, and Michael Jackson.

Three Dog Night had 34 points; Chicago, 33; the Osmond Brothers, 24; the Carpenters, 14; the Jackson 5, 11; Santana, 8; Sly & the Family Stone, 6; and Creedence Clearwater Revival, 6. Also mentioned were the Grand Funk Railroad, the Rolling Stones, the Bee Gees, the Guess Who, Blood, Sweat & Tears, the Beatles, the Fifth Dimension, the Temptations, the Chi-Lites, Bread, the Led Zeppelin, Jethro Tull, and the Raiders.

The questions asked the program directors were who their favorite solo performer was and who their favorite group was. Chicago received eight first place votes, the Three Dog Night five, the Osmonds five.

WMCA AIR PERSONALITY Joanna Ginsberg is flanked by Frank Gallop, left, and Lou Jacobi, both of whom are featured on Bell Records' "Jewish American Princess." The LP was the topic of conversation during the entire talk show. Jacobi is a regular on the Dean Martin TV show.

Houston Radio Irate Over Apple Exclusive to KILT

HOUSTON—Several radio stations here last week put a damper on all current Apple Records product in protest of KILT, the leading Top 40 station with a majority of audience ratings, being given an exclusive on John Lennon's "Happy Xmas" featuring John & Yoko and the Plastic Ono Band. KNUZ, KPRC, KRLY-FM, and KLOL-FM were among the stations who cut back on new Apple product "for a while." Several stations were on the phone with each other.

Danny O'Brien, program director of KRLY-FM, said he was trying to call Apple promotion man Tom Takayoshi in Los Angeles and clear the matter up. "It's embarrassing more than anything else. Although I don't think it's favoritism as much as 'targeting' of product." He said that KILT had received the Badfinger record and the "Wings" record before his station. "And the sad thing is that local Capitol people are running around in circles without much idea of what's really going on themselves."

Buzz Lawrence, program director of KPRC, said that evidently Takayoshi or Pete Bennett, Apple promotion man in New York, sent out 20 copies of an advance pressing to 20 key stations in the market. Larry Vance, program director of KNUZ, said he was off Apple product for a while, including Badfinger, Mary Hopkin, the John & Yoko Christmas tune, and Paul McCartney's "Wings." Vance said he felt Takayoshi "ought to call up and explain why this happened and I'd like to see some promise that it wouldn't happen again."

All of the program directors who've pulled Apple's records admit that KILT has the No. 1 ratings, but feel that their combined ratings far outshadow KILT. "I'd like any record company to be fair," Vance said. "I think this was a silly thing to do—giving KILT the exclusive. And I understand that KILT is the only station going to play the record . . . the unfortunate thing is that it's a fair record. I'm not mad at Capitol. Lee Arbuckle, their local promotion man, has been very honest with me."

(Continued on page 24)

Alto Fonic Plies Country Shows

LOS ANGELES—"No. 1 Country," a syndicated special featuring the top country music hits of the past 25 years, is being offered by Alto Fonic Programming Inc. here. The 36-hour show is hosted by Larry Scott, music director and all-night air personality at KLAC, Los Angeles. The show is designed to be used as a weekend special or can be programmed in segments. Intros by such artists as Buck Owens, Merle Haggard, Jimmy Wakeley, Eddy Arnold, and others are included. Promos on cassettes by artists are included with the show, along with ad mats and station jingles.

William Ezell, general manager of Alto Fonic Programming, said the show is offered on an exclusive basis in each market. KLAC, Los Angeles, and KLAK, Denver, have already purchased the special. For an additional cost, stations can purchase custom jingles and commercials featuring Scott.

SHAW HOSTS 'B'WAY' TV

LAS VEGAS—Arnold Shaw, former music publishing executive and now a freelance writer on the music scene, is hosting an eight-part series centered around Broadway musicals and movie musicals on KLVX-TV, channel 10, here. Musicals to be covered in the series include "The Band Wagon," "Of Thee I Sing," "Anything Goes," and "Porgy and Bess." Date the series is to hit the air and the title of the show has not been announced yet.

200,000-Watt Progressive Outlet Beams From Tijuana

SAN DIEGO—HIS-FM are the unusual call letters of an unusual new broadcast operation here. HIS Radio has a 200,000-watt transmitter just across the Mexican border in Tijuana, putting out a signal that covers all of San Diego County plus parts of Los Angeles, Orange and San Bernardino counties.

HIS Radio programming is totally automated. It's not surprising, considering that the station president is Paul Schafer, who was instrumental in the creation of automated broadcasting back in 1952. HIS is planned as the first of a trio of FM stations, the other two to be titled HERS and OURS with formats that will be announced later.

The format of HIS Radio is progressive rock in soft-sound blocks. Also blended in are folk, jazz, blues and poetry hits and take-offs on commercials. Program director is Gary Allyn, a 17-year radio veteran whose previous slot was as program director of KCBQ.

Larry Shushan, former owner and general manager of XPRI-FM, is HIS station manager and vice president. Sales manager is Harvey Sheldon, who held the

(Continued on page 26)

Jerry Lee Lewis returns to Pop with "Me and Bobby McGee" ...and with a bang!

Jerry Lee Lewis' new hit single breaks into the pop singles chart and pop stations all across the country.

CITY	MOR AIRPLAY	POP AIRPLAY
Atlanta		WDOL WHHY WPLO-FM WKGN WALG WCOS WBAM WDAK WDOL-FM WAUG
Boston	WBZ WHDH WNEB WEZE WTAG	WMEX WEIM WAAB WBCN WLLH
Buffalo	WFLB WGR WHEC	WACK
Charlotte		WRNA WAIR WFLB WOOK WISE WZOO WORD
Chicago	WGN WMAQ	WCFL
Cincinnati	WKRC	WCOL WCOL-FM WNAP-FM
Cleveland	WJW WHBC WERE	WHLO WBBW WHOT WREO
Dallas	WRR KRLD WOAI	KFJZ KXOL WKY KELP
Denver	KHOW	
Detroit	WJR	WKNR-FM
East Hartford	WCCC WSPR	WPOP WDRC WWCO WNHC-FM
Houston	KPRC KRYS KROD	KILE KINT KAYC KEYS
Los Angeles		KPPC-FM KERN
Miami		WPDQ
Milwaukee	WTMJ WEMP	WOKY WRIT
New York	WNBC WOR WNEW WHN	WGLI WBAB WPIX-FM
Philadelphia	WIP WPEN WILM	WIOO WSAN WILK WBAX-FM WAMS WPTS WLAN WMID WMMR-FM
Pittsburgh	WWSW WTAE	WJET
Salt Lake		KOVO
San Francisco	KSFO KCRA	KLIV KMBY
Seattle		KJR KOL KXLY KJRB KING KRKO KBOY KREM
St. Louis		WIL-FM KEYN KADI-FM
Washington	WMAL WWDC WCBM WFBR	WPGC

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Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Based upon a couple of late returns, the favorite program director of the nation's leading program directors is now a tie between **Sebastian Stone,** WOR-FM, New York, and **Paul Drew,** KFRC, San Francisco. **Rick Sklar,** WABC, New York, is third; **Ted Atkins,** KHJ, Los Angeles, fourth; **Jay Cook,** WFIL, Philadelphia, fifth, **Buzz Bennett,** KCBQ, San Diego, sixth; and **Bill Young,** KILT, Houston, seventh. Others who received first place votes were **George Burns,** national program director of Pacific & Southern Broadcasting with headquarters in Denver; **Bob Lyons,** WAKR, Akron; **Bob Harper,** KQV, Pittsburgh; **Dan Morris,** WCOL, Columbus; and **Gary Taylor,** KJR, Seattle. In reality, Stone had more first place votes than Drew in the voting. And it's interesting to note that three of the program directors advised by the Drake-Chenault firm scored highly.

★ ★ ★

Walt Baby Love is moving to KHJ, Los Angeles; he replaces **Dick Sainte.** Love had been at WOR-FM, New York. . . . **John Lannigan** has left KRLD in Dallas to join WGAR, Cleveland, in a morning slot. So, KRLD program director **John Harper** is looking for a good man. . . . **Richard Kimmel** is the new program director of KMET-FM, Los Angeles. **Warren Duffy** has left the station. . . . **Bob Shannon** has left KING, Seattle, to join KHJ, Seattle. . . . **Phil Doersam,** general manager, KGLR-FM, Reno, writes to say he's expanded his staff, adding **Steve Lehman, Murl Morris,** and **Vince Casey.** Rest of staff includes **Mad Max, Ron Korman, Stu Campbell,** and **Rick Shafer.**

★ ★ ★

Milton Cross is once again narrating the intermission bits for the weekly operas broadcast from the Metropolitan Opera House, Lincoln Center, New York. The broadcasts started Dec. 11. Both WQXR-FM and WOR carry the broadcasts in New York. . . . If any of you guys have trouble getting Billboard on time (you should always get it on Monday or Tuesday), may I suggest you read this statement from **Jerry Hobbs,** circulation manager of Billboard to one radio station that was getting its copy late each week: "In order that you'll understand why you experience a delay, please let me take a minute of your time to explain our fulfillment procedures. Your copy of Billboard leaves our printer in Dayton on Friday evening along with all-over Billboard subscriptions. As is scheduled, your copy is placed on a truck which delivers all copies addressed to a particular group of zip codes. Your copy should be in your local post office by Sunday or Monday at the latest and, as a result, you are entitled to and should be able to expect delivery by Tuesday. Since you are not getting this delivery, I suggest you contact your local post office and make known your urgent need for the publication." Hobbs went on to say that if this didn't work, he'd slap a "postal watch" on the station's delivery. As a rule, however, you can get your post office to cooperate in getting Billboard faster. **Hal Cook,** publisher of Billboard, has even received his air mail special delivery copy on a Saturday evening. If it turns out you're still not getting your Billboard, you can contract Hobbs at the New York office and he'll straighten things out in a hurry for you.

★ ★ ★

Rod (Chuck Wilder) Fry has joined KIEV, Glendale, Calif., as morning man; he'd been at KWOW, Pomona, Calif. Rest of KIEV staff includes **Ed Perry, Joe Nixon, Frosty Harris, Alan Hyde,** and **Bucky Miller.** Station bills itself as "young country" and seems to be targeting younger demographics than most country music stations, as does **Phil Gardner,** program director of WNOW, York, Pa. . . . Got a note from a guy who didn't want me to mention his name, but it was about his boss—**W.J. (Buddy) Deane,** owner of KOTN, Pine Bluff, Ark. Yep, the same one who had the TV show in Baltimore that launched the music-radio careers of such as **Buzz Bennett, Dave Carico,** and **Eddie Biscoe.** And, according to a letter from **Ron Goldstein,** national sales manager of Playboy Records and Music, I left off **Joe Cash,** a promotion man in Baltimore, and **B.J. McElwee,** Nashville promotion man. Several people called about the question in Vox Jox a week or so ago, but Goldstein had the best answer and wins a beer. He says that **Buzz Bennett** did the Madison, **Dave Carico** the Twist, and **Eddie Biscoe** the Chicken Stomp. **Danny Davis** of Screen Gems Music in Los Angeles also wins a beer. He pointed out that the three men, now all major factors in radio or records, started out as dance monitors on the **Buddy Deane** bandstand TV show, Baltimore. Anyhowever, to get back to the letter from my Arkansas reader, Deane is still a rock jock at his own station. Deane works the 5-9 a.m. shift and his station is supposed to be No. 1 in a market of 100,000-plus. The letter writer said he'l like to see **Buddy Deane** get some kind of honorable mention in Vox Jox since "he really works hard and tries to give promising air personalities a start." Okay, I owe **Buddy Deane** a beer, too. **Jack Friday** is the swingman for KFRC, San Francisco. . . . **Tim West,** WIRL, Peoria, Ill., wants to swap playlists with other Top 40 stations.

★ ★ ★

Ken Kraus writes to praise the free concerts being held by CJOM-FM, progressive rock station in Windsor, Canada. Also wonders whatever happened to **Marry Martin** and **Specs Howard** who used to be on KYW when it was in Cleveland. Kraus, who's working at Dorchester Farms, Kirtland, Ohio, says he hopes to slip back into radio soon. . . . **Kenneth Qualfe** is the new general manager of KVEG, Las Vegas. He'd been sales manager for KUDL, Kansas City.

Dave Robinson, who has been out of radio for some while managing singer **Kay Dennis,** is now back in radio with KBIG, Los Angeles. I think the last station Robinson worked was KMBZ, Kansas City, but it might have been WDAF, same city. . . . **Scott St. James** is leaving WPOP, Hartford. So, there may be a job open there if you hurry. . . . **Joe Terry,** KGFJ, Los Angeles, has just married a pretty little girl named **Lisa** that he met over the hitline while working as a deejay at KDON, Salinas, Calif. . . . **Lynn Adam,** with Ampex Records as their San Francisco regional promotion man, is now with Fantasy Records and will operate out of Los Angeles as a regional promotion man.

★ ★ ★

Do you know why all Capitol Records promotion men like **Sonny James** so much? He's the only record artist on the label last year to send them all a Christmas gift. The year before, **Lou Rawls** and **Sonny James** both sent them gifts. But, as a rule, the promotion man is the forgotten man at Christmas, forgotten by everyone. . . . **Roger Nash,** KGU, Honolulu, Hawaii, writes: "I was shocked by the statement of **Larry McKinley** at the Gavin Conference in New Orleans. Why shouldn't a white person be hired to select the music for a soul station? If a person is **qualified,** race should not matter. Does McKinley believe **Charley Pride** should not be allowed to sing country music, which, until a few years ago, was exclusively the white man's domain? A soul station, like any other, is licensed by the FCC to serve an entire community's needs and the equal employment clause applies to all."

★ ★ ★

Chuck Richards, who'd been on WWWW-FM, Detroit, is now on WGAR, Cleveland, in an evening slot. . . . Here's the new lineup at KRYS, Corpus Christi: program director **Joe P. Ethridge** 6-9 a.m., **Bob Branson** 9-noon, **Dan Daniels** from KPLT, Paris, Tex., in a noon-4 p.m. slot; new music director **Rog Ramsey** 4-7 p.m., and **Lloyd Wright** 7-midnight, with **Bob Graham** from KZEM-FM, Corpus Christi, doing the all night show now. . . . XPRS, the soul station in Los Angeles that transmits from south of the border in cactus and tequila land, had people out front of the Forum the other night in Los Angeles when the Osmonds pulled in 18,000 or so passing out leaflets reading: "Hear More Osmonds on the Soul Express, XPRS 1090 Radio—**Alex Martin, Brad Edwards, Curtis Troupe, Roger Christian, Tom Reed, Wolfman Jack, Frank Hallison.**" Good promotion idea.

★ ★ ★

There's a sharp newish jingles firm hiding out in Memphis that is really turning out some superlative work—stuff with soul and with guts and musical supreme. It's Ralph Stachon & Associates, 5050 Poplar Ave., White Station Tower Bldg., Memphis, Tenn. 38117. But don't write; telephone **Ralph Stachon** or Jerry Frisch, head of the custom commercial division. Stachon did the "We Believe" jingles for WWDC, Washington, and the latest project of the firm is a new comprehensive broadcast "Sales Training and Radio Orientation Course." The course, designed to give station management a complete program for training new stalesmen and as a refresher course, covers such topics as the history of radio, the radio station, sales, engineering, accounting, the FCC, how to sell creatively, promotion, etc. It comes as a complete kit with master text, cassettes, a cassette player, and even final exams! The Stachon firm does the grading of the exams. **Bob Stevenson,** 901-684-3869, is the man to talk to about this course. Why not give him a phone call?

★ ★ ★

Paul R. Abrams got the general manager's job at WLS, Chicago, and this, in effect, was sort of a kick in the pants to one of the chain's program directors who has been hoping for a chance to move into management. The man who'd been manager of WLS was programming oriented, the new general manager is sales oriented. Throughout the radio industry, salesmen have always gotten the best shake at management positions and then programming people have alway stood the blunt of blame for his failure while receiving absolutely no credit if the station succeeds. Yet, 99.9 percent

(Continued on page 26)

Apple Exclusive To KILT Station

• Continued from page 22

Tony Raven, program director of KLOL-FM, said he wasn't too mad about the exclusive given to KILT. "I don't think the record was that good. But I like to be as current as anyone else." He said he was upset with Capitol also on a couple of other records. "KILT is No. 1 and we're out to get them, as are other stations in the market. So it doesn't help when they are sent a record by a superstar like Lennon."

O'Brien at KRLY-FM said that sometimes he beat his competition with getting a new record on the air and sometimes they beat him. "But we'd like to have it available. When another station is given an exclusive, it hurts the station. To be honest, though, if I got an exclusive, I wouldn't be bitching about it now. I'd play it in a minute."

The record had already arrived through normal channels by mid-week and at mid-week several stations were still up in arms about the scene, meaning that Apple would have to be doing a little stronger public relations work in Houston.

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'Deejays' Must Reading

• Continued from page 22

and some things are covered too lightly, while others probably a little too much, considering the title of the book is The Deejays. But the man who wants to know about the profession can find out an awful lot from this book.

The Todd Storz conferences, including the one that resulted in the famous payola scandals, are mentioned. A part of Mitch Miller's speech rings true to this day: Miller, speaking against radio management, stated: "To say you've grossly mishandled this great, fat, money-making radio — would be understating the case. Some of you have made the man who killed the goose that laid the golden egg look like Bernard Baruch. You carefully built yourself into the monarchs of radio and abdicated—abdicated your programming to the commercial record shop; to the eight-to-fourteen year olds; to the preshave crowd that makes up 12 percent of the country's population and zero percent of its buying power, once you eliminate the pony tail ribbons, popsicles, and peanut brittle." Miller warned the broadcasters that they were way out of line in aiming solely at the teenagers instead of the audience that wants variety, musicianship, and a bit more sophistication in their music. He pointed out that in 1954 seven out of ten dollars spent buying records went for singles. Since then, he stated, the figure for single records had been cut in half, while long-play sales had doubled."

Passman deserves a tremendous amount of praise for this book. There are few flaws, that I personally noticed. But I found myself wanting more and more and more. He did skim over soul radio to some extent. The country music field was ignored. In soul, Georgie Woods and E. Rodney Jones and others should have been mentioned and they were not. And in country music, the book should have mentioned men like Eddie Hill and Mike Hoyer and it did not.

Yet, you can't fault the book for that. It is perhaps the most documented work of it's kind today and one we, as an industry, should treasure highly. It was not dashed out, it was carefully and painstakingly researched by a writer who obviously was devoted to the industry.

The book is must reading for everyone in radio. Record promotion men and those men who've been closely associated with radio over the years will find the book fascinating, too. If you can't find it in your local bookstore, may I suggest writing direct to McMillan, 866 Third Ave., New York, N.Y. 10022. **CLAUDE HALL**

Family Group To Annapolis

ANNAPOLIS—The Family Stations, leading chain of religious music programming operations, has purchased WXTC-FM here and plans to be on the air 24 hours a day with religious music in early January, according to Harold Camping, president of Family Stations. It will operate under new call letters, not yet announced. William A. Sadler, formerly with WKDN-FM, Camden, N.J., will be the new manager. Family operates WKDN-FM; KEAR-FM, San Francisco; KEBR-FM, Sacramento; KECR-FM, El Cajon, Calif.; and WFME-FM, Newark, N.J. The stations are supported through listener contributions. The programming is also carried on other stations.

'Fun Music Radio' Launches Service

SCOTTSDALE, Ariz.—A new Top 40 syndicated music service, "Fun Music Radio," has been launched here by a firm of the same name. The service features current hit singles, selections from the top-selling albums and oldies, as well as intros for news, weather, sports, and community announcements. Programming is provided on 10½-inch reels and a station is required to have only two reel-to-reel reversing tape decks to accommodate the programming. The current singles tape is updated weekly. A new album-oldies tape is sent out each month. The service is available in stereo as well as monaural.

Billboard Album Reviews

DECEMBER 18, 1971

Wings
"Wild Life"

POP

WINGS—
Wild Life.
Apple SW 3386

The McCartneys (Paul and Linda) have solicited the talents of the Dennys (drummer Seiwell and guitarists Laine) to become the first supergroup of 1972. The LP is more acoustic and less gimmicky than McCartney's last 2 and among the 8 songs, 4 are triumphs: "Big Bop," "Tomorrow," "Wild Life," and Mickey & Sylvia's "Love is Strange."

POP

JAMES BROWN—
Revolution of the Mind/Recorded
Live at the Apollo
Polydor PD 3003

Newest album from Soul Brother Number 1 is not anything largely different from his past monsters just funky soul music at it's best, except to add to the excitement, this 2 record package was recorded live at New York's Apollo Theater. No doubt on this one.

WILSON PICKETT Don't Knock My Love

POP

WILSON PICKETT—
Don't Knock My Love.
Atlantic SD 8300

Always a great soul star Wilson Pickett has exploded into an even greater pop star with the emotional wailings that have kept him at the top of the charts. He delivers wild vocal workouts on "Call My Name, I'll Be There" "You Can't Judge a Book By its Cover" and his latest single, "Fire and Water," making this package an instant winner.

sunfighter

POP

PAUL KANTNER & GRACE SLICK—
Sunfighter.
Grunt FTR 1002

One listens in awe, these days, to the superlative work coming out of the Jefferson Airplane organization. "Silver Spoon" is like unto a novel, with perhaps even more social depth than most novels being written today. "Universal Copernican Mumbles" gets into some excellent instrumental work. There's a lack of words when one tries to comment about "When I Was a Boy I Watched the Wolves."

POP

MARK ALMOND II—
Blue Thumb
BTS 32

Exposure to northern California has inspired Jon Mark to devote an entire side of the group's second album for Blue Thumb to his impressions; "The Sausalito Bay Suite." The versatility of Johnnie Almond (sax, vibes, flute, percussion) enhances the beautiful interpretation. Side two covers the East Coast, "Journey Through New England." A superb package from talented instrumentalists.

POP

STYLISTICS
Avco AV 33023

The mellow harmonies of the Stylistics featuring the beautiful tenor voice of lead singer Russell Thompkins Jr. have produced 2 hit singles in a row and the group's first LP should be as successful. Featuring their current top 20 hit, "You Are Everything" and their previous hit "Stop, Look, Listen," the LP features "Point of No Return," "You're a Big Boy Now," and "If I Love You."

POP

PAPA JOHN CREACH—
Grunt FTR 1003

Papa John Creach, with a little help from his friends (The Jefferson Airplane, Jerry Garcia, Carlos Santana, etc.) has produced an impressive debut album for the Grunt label. In a blending of new and traditional material his electric violin talks, weeps, smiles and proves immensely refreshing. "The Jantior Drives a Cadillac" (in which he shares vocal honors with Grace Slick) is a gas.

MUSIC OF EL TOPO
SHADES OF JOY

POP

SHADES OF JOY—
Music of El Topo.
Douglas KZ 30920 (CBS)

Alexandro Jordorowsky's score for the much lauded underground film has been arranged and extended by Martin Fierro and is superbly performed by Shades of Joy. The music is varied with melody followed by tense discordance and the LP should follow the hit pattern that the film is showing.

ORIGINAL CAST

ORIGINAL CAST—
To Live Another Summer
To Pass Another Winter.
Buddah BDS 95004

This Israeli musical opened quietly and the box office has been brisk ever since. The reasons for the show's popularity is obvious from hearing the album; 5 youthful and talented leads relate the history and current life style of their homeland in dialogue and song and the songs are mostly so uplifting and infectious that acceptance should come easily.

SOUNDTRACK

ORIGINAL SOUNDTRACK/RAVI SHANKAR—
Raga.
Apple SWAO 3384

Because this soundtrack album from the new documentary film about Ravi Shankar presents only high points of ragas, not full pieces, its greatest attractiveness may be to those who see the movie or are Shanker collectors. However, it does have the merchandising push of the film going for it and contains a superb photo folio showing the sitarist's career.

GREENE COUNTRY JACK GREENE

COUNTRY

JACK GREENE—
Greene Country.
Decca DL 75308

Jack Greene has another solid entertainment package here and this LP, like all of his others, will be a sales winner. "Satisfaction," "From Here on Out" anl "Leavin' and Saying' Goodbye" are among the tunes that call for repeated listening, but nearly every tune on this album has audience impact. Jack Greene is in perfect form.

COUNTRY

THE DEL REEVES ALBUM—
United Artists YAS 6820

With his hit single of "A Dozen Pair of Boots" and the fun-filled hit "Philadelphia Fillies" in this LP, Del Reeves should have one of his biggest-ever selling albums. Country radio stations should not overlook the potential of "The Best is Yet to Come," which deserves some MOR consideration. "Here I Go Again" is also good. Reeves has his best LP to date here.

COUNTRY ROADS
THE OSBORNE BROTHERS

COUNTRY

OSBORNE BROTHERS—
Country Roads.
Decca DL75321

The Osborne Brothers, a forerunner in a drive to move bluegrass into the middle-of-the-road field, take a long step in that direction in this package which blends lush strings with the traditional bluegrass sound and vocals. "Take Me Home, Country Roads" stands out on the LP, but country stations should take awareness of "Unfaithful One" and "Tomorrow Never Comes."

COUNTRY

BARBARA FAIRCHILD—
Love's Old Song.
Columbia C 31092

With phenomenal musical perception, Barbara Fairchild has two very good works on this LP—"My Chance for Happiness" and "Another Lonely Night." The title tune "Love's Old Song" and "Back Then" are also recommended for airplay. With the extraordinary and moving vocal performances here, you can count on Miss Fairchild to fast become an established fact in the music scene.

COUNTRY

BOBBY WRIGHT—
Here I Go Again.
Decca DL 75319

Bobby Wright has a touch of emotional dynamite in his voice that sets him above and apart from the ordinary country singer. His versions of "If Not for You" and "Pledging My Love" are exciting and dramatic. "Here I Go Again," the title tune, is also an audience-winner. This is a highly entertaining LP, with lots of potential cuts for airplay.

CLASSICAL

LEONARD BERNSTEIN—
Mass.
Columbia M2 31008

Record buyers in droves are sure to take advantage of this first opportunity to make up their own minds about Leonard Bernstein's controversial "Mass" for the opening of Kennedy Center in Washington. The piece has something to shock everybody, the Latin liturgy set to Bernstein's characteristically spaced-out or jazzy music, additional lyrics by Steve Schwartz of "Godspell."

Georg Solti
Mahler Symphony No.7
Chicago Symphony Orchestra

CLASSICAL

MAHLER: SYMPHONY NO. 7—
Georg Solti with the Chicago Symphony Orchestra.
London CSA 2231

Mahler is riding high at long last. His "Seventh" Symphony is the final transition to his last two masterpieces, the "Eighth Symphony" and the "Song of the Earth." The Seventh doesn't have quite that transcendent outer-space feel of the final two but it's full of beautiful and majestic music. Georg Solti and the Chicago Symphony give it a controlled, driving performance.

CLASSICAL

THE YOUNG MENDELSSOHN—
I Musici.
Philips 6500 099

I Musici offers a beautifully quiet and sustained performance of 2 of the younger Mendelssohn's works: Symphony No 11 and Concerto in D Minor. Violinist Roberto Michalucci performs the solo on the Concerto and both works receive the benefits of brilliant ensemble praying.

SOUL

FREDDIE NORTH—
Friend.
Mankind 204

Based upon his performance of his hot single "She's All I Got" (included here) and the vocal power in this debut album, North deserves much attention. Other strong numbers include "Ain't Nothing in the News (But the Blues)" and "Sweeter Than Sweetness." Album will follow the path of the popular single with an abundance of soul action crossing over pop. Watch this one move.

JAZZ

MILES DAVIS—
Live-Evil.
Columbia G 30954

With even more sales and chart potency than his "Bitches Brew" smash hit package, this two record set captures the live performance of Davis effectively. Davis' "Sivad," "Selim," and "What I Say" are among the heavy cuts.

Copyrighted material

Rock Prog. Dir. Stresses Individual

• Continued from page 22

Trunnell went to Chicago. He then went to KMPX-FM, San Francisco, and programmed the station until one of its periodic housecleanings. Last April, he and Herb Neu came to KFML and KFML-FM to put it together as a progressive rock station.

Trunnell said that the station is the result of the combined energies of 21 people. McGoey, the owner; Rosemary Tucker, himself, Neu, Brian (Super Warthog) Kriezenbeck, Bill Ashford, Jerry Mills, Don Zucker, Dan Yurman, Sandy Phelps, Scott Coen, Bill Szymczyk, Larry Ray, Howie Markim, Buffalo Chip, Butch Grayer, Steve Thorson, Harry Tuft, David Shepardson, Ron Dicker, and Lynne Zucker.

"We work mutually with McGoey on decisions. Joe has his FCC given veto power, of course, but has agreed to let us work the controls the way we do; and that's like this: We work for our audience. The people who comprise our audience are our top priority. It's strange that it seems necessary to emphasize that, or, that we feel we have to point out that audiences are comprised of individual people. But an audience is not a series of numbers in a quarter-hour share, or a cume, or the number of sales a sponsor makes as a result of advertising. An audience is people, just like we are.

Individual Expression

"During his or her allotted hours on the air, the individual personality is completely in charge of the programming of KFML. It's one individual expressing him or herself as an individual to, and for, the individuals who collectively are the audiences. It's true that the majority of that expression is through music which is made by others. But, so vast is the availability of really good music that the selection of individual works and the assembly of those works into what we call sets, and the assembly of sets into daily shows are very individual expressions.

"Our shows are **us**, individually and collectively. And it's all quite synergetic. That is today there is always something new created which is greater than the sum of its parts." He added that KFML creates a very distinctive high-level line of communication with its listeners and it can only happen in free-form radio, which he described as "the antithesis of specialization."

Music that is valid is an individual expression, he said. "A song or an album, though it may involve more than one person, is a means of expression for the composer or composers, the individual musicians, and, if recorded, the producer-engineer." So, in effect, the audience has opportunity to relate to a variety of expressions.

"And, just as the musicians demand creative freedom in the composition of songs, we must demand creative freedom in the composition of our station. It is free-form. It most certainly is not any kind of attempt to subvert morals, propagate drug usage, encourage the overthrow of anything, or to banter obscenities indiscriminately through the flowered bedrooms of teenage America.

"Our air staff is comprised of people who love music and people. Each of us is acutely aware of what he's doing on the air. Since it's his or her own show in every sense, he or she very much wants it to be as tasteful as possible. The air people are the ones who create the communication, and so should be free to do that the way they know best.

"We all work very hard to make sure that the other portions of the programming—news, public affairs, public service, and commercials—are of the same high caliber as the music. Our news is locally relevant and produced with music, theater and sound effects." He spoke of turning a five grand per month loss into a profit. An increasing profit, because of some "very talented sales people." His hope was to plow some of the money into better equipment and "eventually, we'll all have plenty of money ourselves. I wonder how that'll affect us."

Part of the programming success, he attributed to weekly meetings when "everyone reviews albums and talks about the music and each others' shows and attitudes . . . sort of like a group encounter session."

Polydor Puts Lily on Xmas Switchboard

LOS ANGELES—Polydor Records has launched a radio station promotion that will give listeners in some 20 of the nation's major markets a chance to have Lily Tomlin place a telephone call to a loved one on Christmas Day. Vicki Cooper, promotion woman for Polydor here, came up with the idea and has already lined up WAYS, Charlotte; WMAK, Nashville; WPGC, Washington; WDRC, Hartford; WFIL Philadelphia; and WIXY, Cleveland. At WIXY, a deejay will play cuts from Miss Tomlin's "This Is a Recording" album and announce the winners on Dec. 22. Miss Tomlin will place the call on Dec. 23, and on Dec. 24 the station will broadcast the call. Miss Tomlin will place calls for winners at other stations on Christmas Day. Billed as "America's Sweetheart of the Switchboard" for the promotion, Miss Tomlin will place a phone call to anyone the winner loves. Contestants have to prove how much they love the person they want to call in order to win Miss Tomlin as a phone operator for a call. Other stations for the promotion were being sought last week.

Letters To The Editor

Dear Editor,

Thought that I would drop you a line and tell you about one of the newest record markets in the world. That market is Bangkok, Thailand, the capital city with a population over 5 million people.

Here at HSA radio the listening public is exposed to current singles and albums from Great Britain and a few from the U.S. We intend to contract to receive the top 50 records from Billboard in the near future.

Mr. Seymour Heller, president of Attarack-Heller, was pleased to hear we are playing current albums and singles produced by his company. We are trying to start a music revolution here in order to introduce the buying public to good quality recordings from the U.S. and the U.K.

Most albums pressed in Great Britain and the United States are sold here for well over 5 dollars each. In the future we hope to have records pressed locally with contracts with the record companies and etc.; in order to sell a good recording product at a cost to the record buyer way below the one previously quoted.

Another problem in Bangkok is that records are pirated from the U.S. and the U.K. and pressed in Hong Kong and then distributed in all of the southeast Asian countries. The quality is extremely bad, however at present time the government in this country doesn't enforce copyright laws.

Our station is FM 4-Channel stereo, however we have been able to force the other FM and AM stations in Bangkok to take notice of the music we are playing as well as th quality of sound. Sooner or later the buying public will be demanding to hear and purchase good quality recordings from the record shops in this city.

We at HSA stereo feel proud that we have started a music revolution in Bangkok.

Rod Douglas
HSA-FM
Bangkok, Thailand

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Chas. H. Stern Offering Radio & TV ID Series

LOS ANGELES—The Charles H. Stern Agency here is offering a new series of radio and television station IDs. Artie Butler, who wrote the score for such movies as "The Love Machine," plus many tunes recorded by artists such as Neil Diamond, Andy Williams, and Mark Lindsay, recorded the series of jingles. The music beds are designed to fit a wide range of contemporary applications, from station promotion and announcements, to news and weather. A demo tape is available on request from the Stern firm.

Call Letter Change

BRIDGEPORT, Conn.—WPSB-FM are the new call letters of the old WJZZ-FM here, but the format is still middle-of-the-road, according to program director Walker G. Bennett. The station also programs classical music Sunday evenings.

Vox Jox

• Continued from page 24

of the good managers I know are deeply involved in programming (some of them were from sales, but they realized the importance of programming, studied it, and became involved). But, to this day, programming people are often not considered when a management position becomes available, because the powers that be do not really recognize programming. It really gripes me that the large majority of managers, at least in Top 40 radio, not only don't like the music their own stations play, but never listen to it.

* * *

Barney Pip, KXOL, Fort Worth, just sent me a copy of "The Deejays" by **Arnold Passman.** I'll read it and review it in the Billboard very soon, but I think I can recommend purchase of it right now. Passman seemed to be serious about the book when he used to come up to the office to talk with me and **Don Owens**, head of reviews and charts for the Billboard. Scanning through the book, I see that he mentioned everybody from **Bill Drake** and **Todd Storz** to **Barney Pip, Al Jarvis**, and **Martin Block.** You'd better rush to get your personal copy of the book before it's sold out. Costs is $7.95 (and it's worth it, believe me) and you can write The MacMillan Co., 866 Third Ave., New York, N.Y. 10022, to buy a copy if you can't find one in a local bookstore. Better yet, just write the publishing company and impress them with the vast number of people who read this column.

* * *

Want to get out of radio and into records? Playboy Records is searching for a national promotion director. Talk to **Ron Goldstein,** national sales director, Playboy Records, Los Angeles. . . . **Billie Banks,** owner of WHAT in Philadelphia, is looking for a program director for his FM operation there—a middle-of-the-road station. Talk to him or to **Dolly Banks,** manager. **Reggie Lavong,** an old friend, is program director of WHAT now. A damned good man and one of the legendary Dr. Jives of years ago. More recently, he'd been with Invictus Records in promotion. . . . WHHY music director **John Parker** has now declared everyday a music day and record men may call Monday-Fri-

(Continued on page 27)

Progressive Outlet

• Continued from page 22

same post at WAPE, in Jacksonville. HIS account executives are Jan Moorehouse, Mick Schafer and Vickie Frederick. Neilson Ross is in charge of production.

RADIO-TV MART

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than *any* other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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PLEASE—ARE THERE ANY PROGRESSIVE ROCK STATIONS THAT NEED ANY TYPE OF ASSISTANCE? Looking for announcer or D.J. position, however, any type of general help at this point would be accepted. Complete knowledge of Progressive Rock field. Graduate of A.T.S. in New York with 3rd endorsed. Terry Murphy, 276 Centre St., Nutley, N.J. 07110 (201) 667-9413. 1/1

WANTED: Contemporary MOR air personality for group-owned Radio-TV operation, Rocky Mountain area. Top-rated station. Excellent situation in every respect. Send tape and resume to Dennis Immel, KTWO Radio, 4200 E. Second St., P.O. Box 2720, Casper, Wyo. 82601. 12/18

Creative top 40 Disc Jockey with AFRTS and commercial radio experience. Currently finishing 4 years of active duty with the Navy and will be available at the latest date in the latter part of January. Always tight, programming and production experience and can definitely COOK. Air check and resume upon request. (John Raymond) Meade, 2006 Karen Drive, Yeadon, Pa. 19050. 12/25

POSITIONS OPEN

Immediate opening for full-time creative copy and production man. Work with professional rock staff. Send copy samples and production tape to: Perry St. John, KSO, 3900 N.E. Broadway, Des Moines, Iowa 50317. 12/25

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tfn

Vox Jox

• Continued from page 26

day 11-noon CST. He goes on the air 3-7 p.m. and has to do production between noon and 3 p.m. But visiting record men are welcome anytime; he advies you call and let him know you're coming so he can plan to be there. Playlists are now being mailed earlier than before. And the station is getting more and more into albums, especially at night and Parker is planning an album cut playlist. The station is looking for a first ticket soul jock; call program director **Larry Stevens.** Lineup on-air includes Stevens, **Chet Smith, Dick Davis,** Parker, **David J. Beecher** from KXIZ in Amarillo, Tex.

★ ★ ★

Shadoe Stevens narrated a half-hour tribute to the **Erroll Garner** classic "Misty" as a promotion thing for the movie "Play Misty for Me." The radio show features interviews with Garner and **Johnny Mathis** and movie star **Clint Eastwood.** If you'd like to check out more details about getting the half-hour show for your market, I suppose you could call Stevens' secretary at KRLA, Los Angeles. The movie, incidentally, is about a deejay. . . . "The Greatest Hits of Rock and Roll," a 12-hour radio documentary being circulated by Honest Abe's Ear Food, Box 5539, Sherman Oaks, Calif. 91413, features KRLA program director **Shadoe Stevens;** Stevens co-produced the show, which contains 40 interviews with recording artists, with **Jeff Allen.** Call Allen at 213-984-3456 to request a demo of the documentary. Or write him. This documentary was aired Sept. 18, 1971 on KRLA, so it must be good.

★ ★ ★

Since we're into books at the moment, I'd like to mention "Together" by **Dick Summer,** $4.95, Subway Productions Inc., 12 Irving St., Framingham, Mass. 01701. This book, by a veteran air personality and program director (WNEW-FM, New York, and WMEX, Boston, among others), is also available in paperback for $1.95. And it's on Omen Records for $5.98. This is a book of poetry by Dick and "Walls" features a line that goes: "Walls run all around our lives; backyard fences that hide drying lanudry and swimming pools and mirror lens sunglasses that hide our eyes and thoughts." I guess you'd call Dick radio's answer to **Rod McKuen.** And Dick's work is beautiful; and this is a book I shall treasure in my personal library at home.

★ ★ ★

Jim DeHart called from Pueblo, Colo. He's now doing the 5-9 a.m. show on KKAM, a Top 40 station there. **Boh Kirscht** is program director of the station and deeply involved in Colorado politics. DeHart was previously with KSSS, Colorada Springs. . . . A letter from **Thomas J McCorkle,** T/Sgt., USAF: "I don't know how often you hear from AFRTS stations, but we have a going little number here at Karamursel, Turkey (not far from Istanbul). Although we are not exactly saturating the airways, we do the best we can on 10 watts of power. KCFR (Karamursel Communications Facility Radio) is a 24-hour operation with a full time staff of seven (five air people and two in management) and four part-time men. The lineup includes station manager **Rog Maynard,** program director **Dave Vanaman,** chief announcer **Tom McCorkle** and staff announcers **Dave Williams, Rick Caster, John Bender** and weekend man **Pete Blakeley.** Part-timers are **Dave McVinnie, Jim Tippie** (who does a country music show), **Bob Headland** (who does an oldies show) and **Fred Peyton** (who does a soul show). We use most of the AFRTS canned stuff and augment with the high talent we have in the station, covering everything from classical to country music."

★ ★ ★

The new lineup at KIKX, Tucson, includes **Don Wallace** 6-9 a.m., **Johnny Collins** 9-noon, **Dave (Big D) Nelluims** noon-3 p.m., program director **Dave Brooks** 3-6 p.m., music director **Jimi Fox** 6-9 p.m., **Max McCoy** 9-midnight, **Dave (Baby) Lawrence** midnight-6 a.m., and weekend men **Dave Shannon** and **Scott Free.**

Campus News

Music Merchandising Degree Helps Create New Execs.

By SARA LANE

MIAMI—Merchandising of music in any of its various forms is dependent on the grasp of changing times, fashions, tastes and other personal and group factors which, in turn, create demand, and which the merchandiser supplies in such a manner to remain competitive, yet at the same time offers the best values he can, according to Dr. Alfred Reed, head of the University of Miami's Music Merchandising Program.

The University of Miami is the only advanced educational school in the nation to offer a degree in music merchandising—B.M.M.M. degree.

The idea behind the degree is to provide a student with a complete background of the music industry—both as a whole and in its separate parts; and to make it possible for a student to select which facet of the industry that is most appealing to him. The course structure has been carefully designed to include required fundamental and advanced courses in three major areas, yet is sufficiently flexible to permit adjustments to allow for individual interests and abilities. The program is a double major combining music and business.

Six years ago, the program was initiated under the direction of the new and young Dean of the School of Music, William F. Lee who felt that colleges and universities were not performing their job in teaching music. He set out to revise the entire music curriculum at UM and set up the Music Merchandising program. As Dean, Lee is responsible for administration of the school's five departments; applied music, theory, music literature and history, music education and department of graduate studies in music. He set out with a six-year plan that called for graduates by 1970 in four new fields: studio music and jazz, sacred music, conducting and music therapy.

Alfred Reed joined the Music School in 1965 as an associate professor in the Department of Theory-Composition and Music Education.

"It was my responsibility while at Hansen's Music Publishing Co., where I was chief editor to seek out new talent, good help and potential executives. And I couldn't find them," Reed said. "When Dr. Lee began talking about instituting a music merchandising course, I was elated! Now, the industry would be able to have young talent to replace the older talent. The Music Merchandising program is based on preparing interested and qualified students for postions on all areas of the music industry, at every level, leading ultimately to top level management."

Recognizing the music industry as one of the largest industries in the world, Lee and Reed tried to incorporate each phase of it into the program: publishing, distributing and retailing of sheet music; publishing, retailing and distributing books and magazines dealing with music in one form or another; teaching music; the field of recorded music, including manufacturing, distributing, and retailing recorded music in all its forms; area of performed music; live and recorded music in radio, TV, motion pictures, Broadway shows, concert halls, opera, etc.; retailing and distribution of music at wholesale and retail levels; musical promotion and non-commercial music; and the provisions and workings of the U.S. Copyright Law which directly affect the daily lives and business operations of everyone in the music industry.

"We're seeking the relatively few people who have good heads for both music and business on the theory that these are the kind of people industry will need for the middle and upper echelon of executives in the next generation. The music industry has become extremely complex and interconnected and it needs people who can make business, as well as music, decisions. Fundamentally, the music business consists of finding good properties and artists and then proper exploitation of them for success. It takes a certain type of individual to handle several things at one time and still be able to make the right decision. This is the kind of training we are offering," explained Reed.

Since the B.M.M.M. is essentially a music degree requiring performance ability on two instruments (or voice and one instrument) it is not open to non-music majors. However, students majoring in business or related fields may register for the central or "core" course and get a full background in the nature of the music industry.

"We had seven music merchandising graduates in the last five years who went into copyright law," Reed said.

One third of the total undergraduate music major is in these three innovative courses; music merchandising, studio music and jazz, and music therapy, for which an RMT degree is awarded to graduates.

"We started out with six majors in music merchandising five years ago; now there are 36."

In September 1971, a new course was begun involving music and the mass media. The object is to prepare students planning to go into recording, radio, television and motion pictures with a thorough understanding of the business part of music. These areas include: applicable copyright laws, contracts, properties, artists, management, crafts, guilds, union, distribution, etc. A general survey taken at UM indicated that out of 800 students in mass communications, 25 percent were interested in the music business.

Reed feels that one of the most interesting facets of program is the provision of internship. During the last half of his senior year, a student may be selected to intern at any one of many firms working in cooperation with the university. Selection of students participating in the internship is made by Dr. Reed. "Only those who are in our opinion sufficiently informed and mature individuals are considered. No student enrolling in the program is guaranteed an internship." Legally, once accepted as an intern, the student has no status as an employe in the firm as he is working as an extension of the UM campus. Since he has no status as an employe, he cannot be paid any salary, wages or commissions. Nor can he be covered by Social Security, hospitalization, insurance, etc. Cost to the industry for its share of expenses in maintaining and running the program is between $1,500 and $1,700 per intern. The amount represents a 100 per cent tax deductible educational contribution.

The first intern, Robert L. Rogel, flew to New York City in January, 1967 to spend his final semester interning at Sam Fox Publishing Company. Shortly before his graduation he was accepted as a permanent employe at the firm. Currently two music merchandising majors are interning with United Record and Tape (distributors) Miami. Two more will go to Binder-Baldwin Organ (music centers), Miami later this year. Two served as interns at Byron Hoyt (national distributor and dealer in sheet music), San Francisco. Another is in promotion at RCA, N.Y. Still another handled publicity for Joe Cocker's recent U.S. tour. One intern went to Paul A. Schmitt (full line music store) in

(Continued on page 44)

Company Finds Artists' Needs

ANDERSON, Ind.—Internationally Syndicated Agencies has been formed to act as an advisor to artists and member agents in dealing with all aspects of the record business. "We give assistance to the artist in whatever area he needs," said Roger Warrum, head of the company.

The company plans to work much like a group of schools which form together to block book a date. "By having perhaps up to 100 artists and managers banned together into a single buying power, we should be able to get better prices for equipment and even dates in exclusive areas," Warrum explained. "We will really act as an assistant to bookers and groups and help them find what they need for the best possible price. And it will all be under one roof in a sense.

The new company plans to use its power mainly with club owners and campus talent buyers, but will also attempt to establish good deals for groups with record companies.

Plans call for the company to have one representative at least in every state of the union. At this point, there are five representatives of the company covering geographically the entire U.S.

"We will use the strength of numbers to get whatever the artist, producer, manager and club owner who is affiliated with our organization needs and should have," Warrum concluded.

Feather Sets Jazz Course

WESTCHESTER, Calif. — The National Endowment for the Arts has given Marymount College a grant for a course in the history of jazz, to be taught by Leonard Feather, syndicated columist, producer and jazz expert.

Feather will trace the history of one of America's only truly indigenous art forms chronologically. "The early classes will be a little harder going because of the unfamiliarity with the musical styles," said Feather. "But the student will relate more easily as the course develops."

Feather will use many rare recordings and films from his personal collection and there will also be field trips to local jazz clubs as well as personal appearances and performances by jazz musicians on the Marymount campus.

The course is to be given during the winter quarter at the campus and a limited amount of auditors will be allowed to take the course for a fee of $205.

'Sleeping Beauty' Awake in Arizona

TUCSON—The University of Arizona recently staged the world premiere of the opera "Sleeping Beauty," written by Richard Faith, associate professor of music at the university and directed by Professor Eugene T. Conley, director of opera theater.

The music was performed by the University Orchestra under the direction of Professor Henry P. Johnson. The opera was choreographed by Frances Smith Cohen and chorus master was Donald Booth.

There are 14 principal singers in the opera and 24 in the chorus of nobles and peasants.

The libretto was written by Michael Ard of Baylor University.

What's Happening

By BOB GLASSENBERG

Phil Abernathy, president of the Student Association at Mississippi State University, has written to tell me that Rare Earth, who was booked to appear at the university recently did not show up. Abernethy further claims that the reason for the no-show was that the group was busy recording in Detroit at the time, although their booking agent, William Morris, confirmed the engagement and advised the university to proceed with their plans two weeks prior to the concert.

* * *

WAYN, Wayne State University, Detroit, is planning a campus radio seminar to be held on campus March 4-5. After looking at the general outline of the sessions it seems as if there will be some talk about all aspects of campus radio including discussion on what can be done to get into commercial radio once one graduates college or university. It might be worth attending and is certainly looking into further. Call **Bob Wunderlich,** conference coordinator at (313) 577-4200. Write to him at WAYN, 672 Putnam Street, Detroit, Mich. 48202.

* * *

PICKS AND PLAYS: **South**—WFPC, Florida Presbyterian College, St. Petersburg, Billy Kitchings reporting: "All Day Music," (LP), **War,** UA. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal reporting: "Madman Across the Water," (LP), **Elton John,** Uni. . . . WRVU, Vanderbilt Univ., Nashville, Tenn., Mike Anzek reporting: "Living," (LP), **Judy Collins,** Elektra. . . . WHGR, Huntingdon College, Montgomery, Ala., Vance Mason reporting: "Sweet Dream Woman," (LP), **Gorgoni, Martin and Taylor,** Buddah. . . . KSMU, Southern Methodist Univ., Dallas, Bill Harwell reporting: "Nilsson Schmillson," (LP), **Nilsson,** RCA.

* * *

MIDWEST—**MICHIGAN**—WORB, Oakland Community College, Detroit, Jim Nuzhoff reporting: "Sunshine," **Jonathan Edwards,** Capricorn. . . . WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Asylum Choir II," (LP), **Russell and Benno,** Shelter. . . . WBRS, Michigan State Univ., East Lansing, Mark Westcott reporting: "Love Gonna Pack Up," **Persuaders,** Win or Loose. . . . **OHIO**—WSGS, the Athenaeum of Ohio, Cincinnati, Jim Albemarle reporting: "Joy," **Apollo 100,** Mega. . . . WBUF, Bluffton College, Bluffton, Warren Carter reporting: "Levon," **Elton John,** Uni. . . . WOSR, Ohio State Univ., Columbus, Terry Wilson reporting: "American Pie," (LP), **Don McLean,** UA. . . . **MISSOURI,** KRC, Rockhturst College, Kansas City, Pete Modica reporting: "Got the Feeling," **Jeff Beck Group,** Epic. . . . KCCS, Univ. of Missouri, Columbus, Doug Carr reporting: "Kids Nowadays Ain't Got No Shame," (LP), **Jim Price,** A&M. . . . **ILLINOIS**—WNIU, Northern Illinois Univ., DeKalb, Curt Stalheim reporting: "Without You," **Nilsson,** RCA. . . . WLUC, Loyola Univ., Chicago, Judy Mullen reporting: "Spaceman," (LP, Second Contribution), **Shawn Phillips,** A&M. . . . WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Spilt Milk," (LP), **Laurie Styvers,** Warner Bros. . . . WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "All in the Family," (LP), cast, Atlantic. . . . KRNU-FM, Univ. of Nebraska, Lincoln; "Space Captain," **Barbra Streisand,** Columbia. . . . WBKE, Manchester College, North Manchester, Ind., Gary Arnold reporting: "American Pie," **Don McLean,** UA.

* * *

NORTH—NEW YORK—WSUA, State Univ. of New York at Albany, Eric Lonschein reporting: "In Hearing of Atomic Rooster," (LP), **Atomic Rooster,** Elektra. . . . WNPC, SUNY New Plaza, David Salkin reporting: "George Jackson," **Bob Dylan,** Columbia. . . . WTSC-FM, Clarkson Community College, Potsdam, Mark Smith reporting: "Welcome to the Canteen," (LP), **Traffic,** UA. . . . WAER, Syracuse Univ., Syracuse, Tony Yoken reporting: "Jimi Hendrix Isle of Wight," (U.K. LP), **Jimi Hendrix,** Polydor. . . . WRCU-FM, Colgate Univ. Hamilton, Susan Vernarde reporting: "Music," (LP), **Carole King,** Ode. . . . WITR, Rochester Institute of Technology, Rochester, Dave Melhado reporting: "Boz Scaggs and Band," (LP), **Boz Scaggs,** Columbia. . . . **PENNSYLVANIA**—WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "Shanti," (LP), **Shanti,** Atlantic. . . . WVBU, Bucknell Univ., Lewisburg, James Morrell reporting: "American Pie," (LP), **Don McLean,** UA. . . . WLVR, Leheigh Univ. Bethlehem, Jim Cameron, reporting: "Struck Like Silver," (LP), **Morning,** Fantasy. . . . WLRN, Lehigh Univ. Bethlehem, Scott Hopkins reporting: "Hey Big Brother," **Rare Earth,** Rare Earth. . . . WDFM, Penn State, Philadelphia, Kevin Nelson reporting: "Day After Day," **Badfinger,** Apple. . . . **DELAWARE**—WHEN, Univ. of Delaware, Newark, Gary Adreassen reporting: "Flowers of Evil," (LP), **Mountain,** Windfall. . . . WBCR, Brandywine College, Wilmington, Steve Dietrich reporting: "American Pie," **Don McLean,** UA. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Look in the Ozone," (LP), **Commander Cody,** Paramount. . . . WNCY-FM, Nasson Community College, Springvale, Me., Joe Bartucca reporting: "Tupelo Honey," **Van Morrison,** Warner Bros. . . . WVBE, Boston College, Boston, Mass., Paul Cuzzi reporting: "Anticipation," (LP), **Carly Simon,** Elektra. . . . WAMU, American Univ., Washington, D.C., Bruce Rosenstein reporting: "It Is and It Isn't," (LP), **Gordon Haskell,** Atco.

* * *

WEST—KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Get Off in Chicago," **Harvey Mandell,** Ovation. . . . XZAG, Gonzaga Univ., Spokane, Wash., Larry Duff reporting: "I'm Free," **Buck Wilkins,** UA.

Makers Blueprinting '72 Cassette Changers

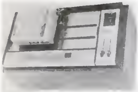
LOS ANGELES — Some time ago, in the midst of the tape industry's euphoria following the introduction of quadrasonic, Dolby, chromium and high-energy tape, many manufacturers took a look at cassette changers and liked what they saw.

The only trouble then was that they were too expensive, unpropagandized and frequently took a back seat to the necessary and aforementioned industry innovations.

A year later, however, some manufacturers are trying to market second generation cassette changers, and several, like Benjamin Electronic Sound and Panasonic, are beyond drawing board sketches of even more sophisticated models.

AMPEX's Micro 335 is a 12-cassette changer deck that reverses tape direction automatically.

PANASONIC's model RS-295US offers 6-cassette continuous plays.



BENJAMIN is selling a changer/recorder based on the Staar system and built by Lenco.

FUTURE product includes Panasonic's 20-cassette changer deck.

ENHANCING the cassette configuration is Benjamin's future 24-cassette automatic changer using the Staar system.

The interest is genuine, many contend, because the changer is another step in making the cassette a high fidelity medium.

Interest, too, is growing in the Staar-type changer designed by Belgian Theo Staar, the inventor of the Staar system cassette players.

Benjamin is importing a changer/recorder based on the cassette-transport mechanism designed by Staar, built by Lenco, a Swiss-Italian company, and even plans to introduce a carrousel model holding 24 cassettes later on.

The RAC-10 now offered by Benjamin as a component deck is expected to sell for less than $300, and can be programmed to play both sides of all cassettes in a removable tray which holds up to 10 cassettes.

The automatic-changer/automatic-reverse programming operates in the record mode as well as in playback. The future Benjamin unit will hold 24 cassettes stacked vertically in a rotating carrousel magazine.

Panasonic's future automatic 20-cassette changer deck will be a record/playback unit, and like the Benjamin model, will provide a choice of several (switchable) pre-programmed playing sequences, among them a sequence that plays side two immediately after side one.

Panasonic's current stereo cassette changer deck, model RS-295US, offers 6-cassette continuous plays.

More Firms Interested

Ampex, Bell & Howell and Norelco have changer decks that play in sequence one side of up to six cassettes automatically, then flip the stack over to play the reverse sides of all six. Many changers will also accommodate a Norelco-made "circulator" that plays up to six cassettes, and then flips them over for other sides.

Ampex added a new changer model this year, Micro 335, a 12-cassette deck which plays 12 cassettes in order or up to 12 hours of uninterrupted music. It reverses tape direction automatically after side one of a cassette has played.

According to Ampex, its bidirectional deep-gap head features record, play and erase and a tape selector switch for chromium dioxide tape. It lists at under $350.

(The Ampex bidirectional deep-gap cassette head combines six separate elements in a single unit to provide bidirectional erase and play/record capability in stereo. By having all elements in one head, the company stated, alignment problems are eliminated and recordings made in either direction have identical characteristics.)

Akai, which is designing a new unit, has a stereo-monaural cassette recorder, model CC-60, with automatic changer featuring invert-o-matic continuous repeat 6-stack. The CC-60 and a deck unit, CC-600, are being withdrawn from the line in favor of a new unit.

Denon is offering a cassette deck that vertically stacks 12 cassettes, and 3M/Wollensak is developing a cassette recorder that spreads out five cassettes pie-slice fashion on a rotating plate.

Dealers selling cassette changers should warn consumers that not all units combine the changer with an automatic reverse feature and hence will play only half of each cassette in the sequence.

In short, to hear both sides of a cassette before going on to the next you must revert to manual playing.

Most cassette changers operate on the same principle: stacking up from two to eight cassettes, like an automatic turntable. The changer plays the first program on each

(Continued on page 36)

Panasonic Looks to Fertile Vistas With Component Line

NEW YORK—The signals now being emitted by Panasonic are becoming increasingly stronger, and they have activated noticeable response from hi-fi oriented consumers and dealers alike.

The company sees a major market for itself in hi-fi components. There are, to be sure, wide differences between dealers over the need of "another line of hi-fi components."

But among manufacturing competitors, Panasonic is feared because of its success in consumer electronics, where plotting to curb its marketing and sales power has failed.

Now the company wants to make inroads in the component field, where, once again, it must tackle some pioneering names.

But Jerry Kaplin, sales manager of the hi-fi division, feels he's holding a full house, both with distribution and product, and it's going to take a lot to beat him.

Slightly Ahead

To attack the field, Panasonic is leading with a variety of product, including several which may be "slightly ahead of their time."

It will go to market with three innovating systems in June, including:

Model SH-7780 which features a selector for discrete 4-channel sound stereo reproduction or conventional stereo reproduction. The demodulator combines with the RE-7750 4-channel amplfier with FM radio and four-speaker enclosures, and the RD-7703 changer with the EPC-450C semiconductor cartridge.

(The SH-7780 demodulator reproduces discrete 4-channel stereo from disks and may be hooked up to 4-channel open reel or cartridge decks. It combines with Panasonic's quadrasonic music center, SC-8700A. The SH-3480 demodulator is combined with the SU-3404 4-channel control, an SL-1000 changer and four SB-550 speakers.)

In short, Panasonic soon will market 4-channel systems for discrete disks, broadcasting and cassettes.

The line, too, will be broadened to include tape decks, compacts, receivers and separate tuners and amplifiers as Kaplan arms himself to wage battle in the component marketplace.

"We realize the market is crowded," Kaplan said, "and we certainly accept the fact that we must prove ourselves to both dealers and consumers.

"But we are committed to putting our mark in this field. All we ask from the hi-fi dealer is to try our products," Kaplan said. "Have an open mind and try them."

Apart from wooing hi-fi dealers, Kaplan is going after mass merchandisers in the same way the consumer products division went after them.

14-Rep Field Staff

He's using 14 separate manufacturers representatives in the hi-fi area and selective representatives from consumer products to form a distribution base.

JERRY KAPLAN is guiding Panasonic's thrust in the component field with product "just slightly ahead of its time."

Kaplan's weapons are these:

Good profit margins for dealers, co-op local and national advertising, a one-source supplier, a quality and engineering reputation and, of course, a full product line.

Panasonic's initial thrust in the hi-fi component field will be with the following items in the compact family:

Model SC-8700 with AM-FM stereo receiver, Garrard changer, 4-channel amplifier, 3-way speaker system at $429.95; SC-777 with AM-FM stereo receiver, 4-speed Garrard automatic turntable, cassette recorder at $389.95; SC-8600 with AM-FM stereo receiver, 4-speed Garrard automatic turntable at $349.95; SC-555A with AM-FM stereo receiver, 4-speed BSR turntable and changer at $249.95; and SC-666 at $299.95.

Tape decks:

Model RS-847US 8-track quadrasonic playback with 2/4-channel switching at $129.95; RS-275US cassette with hot pressed ferrite head at $249.95; and the following open reels: RS-736US at $299.95, RS-740US at $399.95, RS-714US at $449.95, RS-715US at $499.95, and RS-1030US at $699.95.

Receivers:

Model SA-40 at $175.95, SA-6500 at $369.95, SA-6200 at $319.95, SA-5800 at $259.95 and SA-5500 at $199.95, and SA-4000.

Speakers:

SB-750 at $219.95 each, SB-550 at $169.95 each, SB-400 at $129.95 each, SB-300 at $99.95 each, SB-270 at $139.95 a pair, and SB-170 at $99.95 a pair.

Other products include:

Model SU-3604 stereo amplifier at $309.95, ST-3600 stereo tuner at $249.95 and SP-10 turntable at $299.95.

To give the product uniqueness, Panasonic is beginning to incorporate its new magnetic duplicating heads with all ferrite and glass face construction, in the units.

In addition, giving impetus to the line is Panasonic's theory of close relationships between hi-fi representatives and consumer products representatives.

"The cooperative efforts of the two areas have given us the strength and initial acceptance we were after for all our new audio component merchandise," he said.

"We have vast knowledge of the mass merchandising field," Kaplan said, "and we combined that know-how with the knowledge of the retail component market from our new hi-fi representatives.

"The component business is stronger today than ever before," he said, "and with mass merchandisers moving quickly into the market, we can expect business from new consumers buying from new dealers."

One of the new products providing a business thrust is quadrasonic.

"Four-channel could provide the stimulation that will open up the business all over again," Kaplan stated. "In 1958 stereo gave the industry the impetus needed to

(Continued on page 36)

Record Club Membership Offered by Packard Bell

LOS ANGELES — Teledyne Packard Bell is offering a free membership in the Record Club of America, York, Pa., to consumers who purchase stereo consoles.

In addition, consumers will receive 10 albums from Capitol Records with the purchase of selected products.

Robert Raderman, merchandising manager of Packard Bell, said membership in the club entitles members to a tape and disk catalog and discounts of up to 79 percent.

The club's catalog offers cartridges and cassettes from Columbia, RCA, Angel, London, Dunhill, Warner Bros., Decca, Atlantic, A&M, Elektra, among others.

The catalog lists such savings as 99 cents for tape by Neil Diamond, Stephen Stills, Aretha Franklin, Elton John, B.B. King, Bobby Sherman, Melanie and the 5th Dimension, among others.

It also lists some albums and tapes at $1.96, including Mary Travers "Mary," and Creedence Clearwater "Pendulum," and others at $2.25, including "Bloodrock 3," Miles Davis "Witches Brew," Andy Williams "Love Story" and Anne Murray.

tape duplication strictly off the record

Dubbings cassette, 8-track and reel-to-reel duplication comes as close to the master as modern techniques permit. That's because we use only the most modern techniques.

In fact, we'd like to go on record as saying we're the best independent duplicator in the industry.

We have the finest materials and equipment, including Dolby consoles. Plus specialized know-how coupled with strict quality control procedures to make them work for you.

That's one reason recording companies have a lot of confidence in us. Fast service and attractive prices are two more. We warehouse and drop ship, too. No wonder we process more than 30 million feet of tape each week.

We'd like to tell you more. Write or call: Dubbings Electronics, 1305 S. Strong Avenue, Copiagua, N.Y. 11726, (516) 226-6000.

DUBBINGS ELECTRONICS
A DIVISION OF
NORTH AMERICAN PHILIPS
CORPORATION

Dealers Discomfited by Cut-Raters

CHICAGO—Record-tape retailers here are puzzled as to what constitutes a "legal" tape duplicator. Many are charging that cut-rate tapes are being openly advertised and sold and that nothing is being done about it.

Ampex Stereo Tapes, however, said a "massive effort" is underway to halt bootlegging.

Paul Wolsk, an attorney at Ampex, said: "Retailers are confused because inferences are made that there are two sides to the duplicating question. This is simply not true. The only question is how to correct the problem. There is no such thing as a "legal" bootlegger.

"It's not true that record companies are doing nothing. We are planning massive lawsuits," he said.

Al Berman of the Harry Fox Agency, who has been contacted by retailers and wholesalers, said, "Correcting the problem of bootleg tape is going to be a grinding-down process."

Herb Levin, president of Stereo City, a 9-store chain, said he will be reprinting the Fox Agency advertisement (Billboard, Nov. 17) with a special printed warning that he will add at the bottom of the mailer.

"I will distribute the reprint where I find illegal product," he said. "My message will say 'your name has been submitted to the Harry Fox Agency as a retailer (salesman, wholesaler or whatever) of illegal product. Your premises will be inspected in 10 days to determine if you are still offering this product.'

"We see illicit product in Standard Oil stations all over Chicago," Levin said. An Ampex spokesman said his company has purchased tapes from Standard Oil stations. The proprietor of one station at Bryn Mawr and Sheridan Road told a Billboard reporter, "These tapes are bootleg, that's why they're so cheap, but they're good bootleg tapes."

Stereo City and Auto Sound employees reported seeing questionable tape product at a recent rod and custom show at McCormick Place. Gordon Friedenberg, owner of the 3-store Auto Sound operation, said his prerecorded tape business has been cut "35 to 40 percent" due to the cut rate being sold locally at prices ranging around $2.99 a tape.

Retailers who have contacted an Al Gale, who is advertising in the Chicago Tribune, are advised that he has "letters" attesting to having paid mechanical royalties. Friedenberg said that suppliers contacting him have offered similar proof, "but you just never ever see these letters."

Ampex has its personnel chasing down reports of cut-rate tapes being sold. Additionally, Don Hall, vice president of Ampex, has been in contact with Sen. Charles Percy (R., Ill.), and Ampex previously sent letters to several U.S. Senators, in regard to tape piracy.

Letters to Sen. John L. McClellan, Sen. Alan Cranston (D., Calif.) and Sen. John Tunney (D., Calif.) (Billboard, March 27) said in part: ". . . We have noted an extraordinary growth in unauthorized duplication of music to which this company and other legitimate organizations have the contractual rights to reproduce and distribute. This 'tape piracy' is already very substantial and is growing in an unrestrained fashion."

Gale's prerecorded tapes are referred to by him as being "as good as Ampex's" and are offered to retailers at $2.50. Most retailers here pay between $4 and $4.25 for regular product.

Dealers report cut-rate tapes are also being sold from a station wagon cruising the streets. One report mentioned a U-Haul trailer offering tapes in Old Town neighbor-

(Continued on page 44)

"Mr. Topp Tape" Says

STOP

Buying From
Overpriced Distributors!
Don't buy another tape
until you speak to us.
Guaranteed low, low prices—
All major labels
Catalogues on request
MR. TOPP TAPE CO., INC.
P.O. Box 71
Baldwin, N.Y. 11510
(516) 764-5518

3,000,000 Concertgoers from Coast to Coast will know

is the superior tape their taste and equipment demand.

BASF Bedford, Mass. 01730

1st Remote Control?

Dyn Electronics Feature Glove Compartment Unit

MIAMI—Dyn Electronics here is introducing six 8-track auto players, including a 4-channel unit, five home models and two decks in its 1972 line.

The auto line includes:

Model 901 at about $39, 902 at $49, 903 at $59, compatible 2/4 4-channel at $69, model 620 in-dash with FM stereo at about $150, and model 6025 under-dash with FM stereo at about $99.

All automotive units, except the quadrasonic model, are outfitted with remote control which makes it possible to switch stations and control volume from the driver's seat while the unit is in the glove compartment, said Bill Lucas, regional sales manager.

The units are compact enough to install in glove compartments to prevent theft and several have burglar alarms, Lucas said. The company has no plans to re-enter the auto cassette field which it phased out of last year.

Dyn is also introducing five home units, including one cassette model, and two 8-track decks.

The home line:

Model 3062 8-track with AM-FM multiplex with BSR turntable and two speakers at $199.95, model 3058 8-track with AM-FM stereo and two speakers at $149.95, model 3082 8-track record with AM-FM multiplex and two speakers at $299.95, promotional model 3056 8-track with AM-FM multiplex at $129.95, model 3375 stereo cassette playback/record with AM-FM multiplex at $149.95, model 833 8-track record deck at $139.95, and model 828 8-track deck at $49.95.

Dyn Electronics markets under the Dyn-Sonic brand.

Tape Happenings

Sischo/Associates, Bellevue, Wash., has been appointed sales representative for **3M/Wollensak's** consumer equipment line. . . . **Boman Astrosonix,** Downey, Calif., has introduced a quadrasonic adapter suitable for under-dash auto installation. . . . **Marantz** has introduced the Imperial 6 speaker at $129 each, with a special price of $198 a pair when purchased in combination with certain Marantz products. . . . **Panasonic** has introduced a remote control unit for its stereo cassette deck, model RS-275. The remote unit, model RP-9275, offers the same functions found in model RS-275: record, rewind, fast forward, stop, play and pause. It comes with a 12-foot cable and lists at $34.95.

International Tape

LONDON—Decca is releasing its first spoken word cassette, "The World of Dylan Thomas," featuring Richard Burton. The tape is Dolbyized. . . . **Philips** is launching a print advertising campaign to boost fall cassette equipment sales. . . . **Boots** has introduced a line of blank cassettes in 60, 90 and 120-minute lengths which will be marketed in around 200 branches. The line is being manufactured for the company by **Audio Magnetics Corp.,** Gardena, Calif. . . . A new series of educational cassettes will be marketed and distributed by **Pinnacle Electronics.** The children's literary classics and fairy tales are being produced by **Group Communications** and duplicated by **Trident Tape Services.** . . . The **British Tape Industry Association** is preparing a study of the UK tape market. . . . **Children's Heritage** is planning to release five more educational cassettes on children's classics next month. The tapes are duplicated by **Trident** and distributed by **Selecta.**

Retailers Bridge Gap Via Complete Inventory

LOS ANGELES — More retailers are bridging the tape gap by carrying complete inventory of both hardware and software.

Dealers oriented in equipment are stocking more prerecorded and blank tape, while retailers primarily involved in software are moving quickly into hardware.

While many mass merchandisers, like Korvettes and Klein's, and department stores, like Macy's and Hess's, have been carrying both, the departments have sometimes been in different sections of the store.

Now, however, many dealers have strengthened both software and hardware departments, often moving them to adjacent positions and creating sound rooms and demdepartment stores, like Macy's and forming hardware and software departments of their own in addition to leased departments in these areas.

Some dealers, like Sam Goody's and Liberty Music, have been pioneers in a product mix and are now expanding their departments. Other specialty outlets have created software bases, like Discount Records and Record Hunter, and are now moving into hardware.

Retailers, software or hardware, agree that a strong product mix is essential, pointing out that strength in one area automatically sets off growth in the other. The consumer, they admit, expects a certain amount of tape mix no matter where he shops.

Among mass merchandisers, one of the most successful methods of creating a strong product mix is the approach used by Korvettes.

Separate tape/audio rooms are in operation in most outlets, with specialists as sales personnel. The overall effect is one of a sound boutique or store-within-a-store.

Korvettes, in many cases, sets up its record and tape departments next to soundrooms, again with a separate staff. Both departments offer complete hardware and tape selections, and Korvettes has solidified its dual image by running advertising for both hardware and software.

Department stores, such as Macy's, also use individual sound rooms and keep the tape/audio department in a consolidated area.

Goody's began primarily as a software specialist and built a strong reputation in that field before moving into audio. It now features both equipment and tape in all stores.

Liberty carries a large equipment section but also features software. The Record Hunter has added a tape/audio department which features large areas of shelf displays to solve the problem of limited floor space. The outlet has also changed its name to Record Hunter-Audio Hunter.

Discount Records, the 40-store chain, long has been one of the strongest educational mail order outlets for software and carries one of the largest inventory of disks and tape. Now many of the outlets are carrying the Columbia

(Continued on page 39)

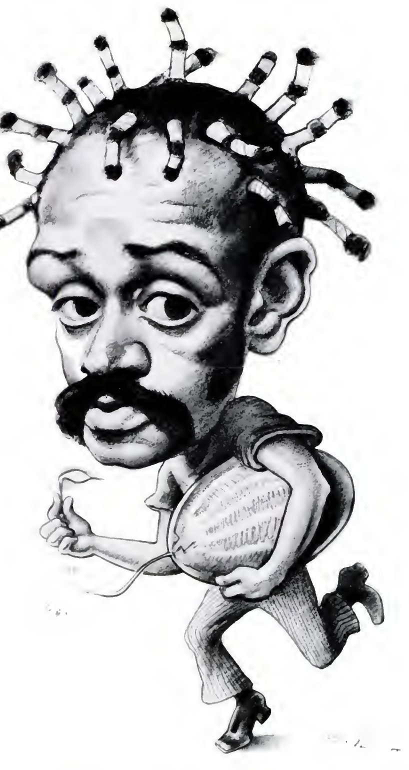
Ellpas Widens Global Swath

LOS ANGELES — Ellpas Industries, manufacturer of blank tape, is expanding its operation to Canada and Europe, said Elliot Peikoff, president.

It has setup a joint venture company in Toronto, Ellpas Canada Ltd., and is negotiating a similar arrangement in Europe.

Ellpas offers blank cassettes in 30, 60, 90 and 120-minute lengths, open reel in 3, 5 and 7-inch reels, and 8-track blanks in 32, 64, 70 and 80-minute lengths. It produces product under the Audio Dimension brand and private labels for May Co., Broadway, Bullocks, Clark Drugs, Buffums, all in Southern California; Macy's and Joseph Magnin, both in San Francisco; and Walker Scott in San Diego, among others.

Peikoff said the company's products are sold through manufacturers representatives, with plants in Brooklyn, N.Y., Los Angeles, and Hong Kong, where boxes are produced.



Millions of people have read his books, seen his movies and heard about his Broadway hit:

Now they want to hear his music.

In the history of the entertainment business, no one has communicated a relevant message to as many people in as many different media as Melvin Van Peebles.

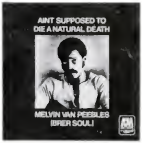
He's written best selling novels like "A Bear For The FBI." Produced big box office movies like "Watermellon Man" and "Sweet Sweetback." And he just opened a Broadway show called "Aint Supposed To Die A Natural Death" to packed houses and critical raves.

About a year ago, Melvin signed with us at A&M and recorded his first LP, "Brer Soul." Since then he's done two more albums titled "Aint Supposed To Die A Natural Death" and "As Serious As A Heart Attack." And a soon-to-be-released fourth album: the original cast Broadway show set.

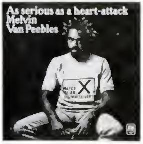
In communicating Black culture to everybody everywhere, Melvin Van Peebles is a proven winner. Isn't that where you want to put your money? **All on A&M Records and Tapes.**

The Melvin Van Peebles Record Catalogue:

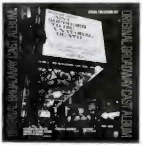
Brer Soul Melvin on record for the first time. He fixes you a plate of collards, puts you on the streets of Harlem and introduces you to some interesting people. Like himself and yourself.


AINT SUPPOSED TO DIE A NATURAL DEATH
MELVIN VAN PEEBLES (BRER SOUL)

Aint Supposed to Die a Natural Death Melvin and some of the baddest musicians in the business signifyin' about what it was like coming up and what it's like going down in the ghetto. Funk is funkier the second time around.



As Serious as a Heart-attack More Melvin more often. The musicians stretch out a little more, burn a little brighter. Melvin ain't kiddin', either. He lays it down and you don't need an interpreter to pick it up.



Aint Supposed to Die a Natural Death (Broadway soundtrack) The original cast set from Melvin's Broadway hit. It reaches out of the ghetto, into the mass consciousness, announcing to the world that there will be no more minstrel shows.

Superscope Countersuit Against Sony/Japan Seeks $149 Million

LOS ANGELES — Sony Corp. of Japan and Superscope, exclusive U.S. distributor of Sony tape recorders, have traded more legal broadsides.

Superscope filed a countersuit in federal district court here charging Sony Corp. of Japan with violations of antitrust laws and asking $149 million in damages.

The suit contends Sony imposed illegal anti-competition restrictions upon Superscope and conspiring to monopolize U.S. and world distribution of various electronic audio and video products.

Superscope also asked for an injunction against the possibility that Sony will refuse to renew Superscope's distribution agreement which expires Dec. 31, 1974.

Joe Tushinsky, president of Superscope, said in Tokyo that negotiations with Sony indicated that the distribution agreement between the two companies wouldn't be renewed when it expires.

Sony, however, issued a statement in Tokyo saying the company wouldn't make a commitment at this time and would keep the question open for the time being. It noted the distribution agreement has more than three years to run and it has no intention of cancelling it.

The suit by Superscope follows a suit filed in U.S. District Court here in September by Sony asking the court to uphold a contractual provision which bars Superscope from carrying competing products.

The legal action stems from the acquisition by Superscope of 50 percent of Standard Radio Corp. of Japan, which also makes tape recorders, radios, TV's and amplifiers. Sony filed that action asking clarification of its distribution contract with Superscope in the event Superscope began marketing Standard's tape recorders in the U.S.

Superscope declined comment on whether it would market Standard's tape recorders in this country.

In its answer and counterclaims, Superscope named Aiwa Company Ltd., Sony Corp. of America and Sony Hawaii as additional defendants and co-conspirators. Superscope also asks that Sony be restrained from refusing to renew the distributorship agreement.

A spokesman for Sony Corp. in Tokyo said that although Sony officials haven't read the counterclaim, they have been advised of its contents by Sony's attorneys, who think the counterclaim is "devoid of merit."

Panasonic Component Line

• *Continued from page 33*

thrust it into the sixties with a full head of steam. Today, or rather tomorrow, the answer will be quadrasonic."

He admits there is industry confusion, and it's a thorn, but "a strong educational program from manufacturers to dealers to consumers can quickly eliminate any 4-channel concern."

The Panasonic executive feels the 4-channel disk will open the entire quadrasonic market, especially among hi-fi component buyers, and will give quadrasonic tape even additional strength.

Kaplan is firmly in the discrete concept camp, stating that "discrete offers the best 4-channel results," and eventually "the 4-channel disk will open the market for both tape and disk as a mass marketing item."

Whether Panasonic is successful or not in carving a niche for itself in hi-fi components, one thing is perfectly clear: it will take the same aggressive posture in the component market as it has in other consumer electronic areas.

NEW DISPLAY CASES

from Le-Bo

- **REACH THROUGH TAPE DISPLAY CASES**
- **PILFER PROOF**
- **SAFE SLIDING PLEXI-GLASS DOORS**
- **Attractive Gold Anodized Aluminum and Brass Hardware**

STEREO 8 CARTRIDGE TAPE CENTER

TA-460 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 460 cartridges. Dimensions: 54½" high - 16½" deep - 49⅛" wide. Weighs 170 lbs.

STEREO 8 CARTRIDGE TAPE CENTER

TA-368 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 352 cartridges. Dimensions: 54½" high - 16⅛" deep - 39⅞" wide. Weighs 145 lbs.

STEREO 8 CARTRIDGE TAPE CENTER

TA-264 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 252 cartridges. Dimensions: 54½" high - 16½" deep - 30⅜" wide. Weighs 130 lbs.

Le-Bo PRODUCTS CO., INC., 71-08 51st AVENUE, WOODSIDE, N.Y. 11377

Afco Adaptor For 4-Channel

SAN FRANCISCO—Afco Electronic is introducing a quadrasonic adaptor at $20, said Peter Knoedler, sales vice president.

Other new items in its 1972 line are a model J-1000 mini 8-track auto player at $59.95, an FM multiplex adaptor at $45, an auto/home 8-track st about $129.95, an AM-FM multiplex with two speakers at $69.95, and model J-200 AFX Auto 8-track in-dash with AM-FM multiplex at $159.95.

The company's only home unit is 8T-MPX 8-track with AM-FM multiplex and two speakers at $139.95.

Afco Electronics is selling in several mass merchandising outlets, including Uniroyal and Fed-Mart, Knoedler said.

1616 Expands World Market

CHICAGO — Double Sixteen Co., Wheaton, Ill., is expanding its tape accessory line to international markets.

It is marketing cassette carousels, models DSC 20 and DSC 30, in Nigeria, El Salvador, Kuwait and Venezuela. Canada Photo Products has established distribution for the line across Canada, and Globus Stores in Switzerland is marketing the product, said Tom Canon, product sales manager.

The carousels can be stacked on top of each other and list at $9.95 in the U.S.

Cassette Changers

• *Continued from page 33*

cassette, ejects it and plays the first program on the following cassette.

The ideal changer, many state, would play program 1, reverse automatically and play program 2 before ejecting the cassette and playing the next cassette in the pile.

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	2	**THERE'S A RIOT GOIN' ON** Sly & the Family Stone, Epic (EA 30986; ET 30986)
2	5	**LED ZEPPELIN** Atlantic (Ampex M87208; MS57208)
3	1	**SANTANA** Columbia (CA 30595; CT 30595)
4	3	**TEASER & THE FIRECAT** Cat Stevens, A&M (8T 4313; CS 4313)
5	6	**AT CARNEGIE HALL** Chicago, Columbia (CA30865; CT30865)
6	10	**E PLURIBUS FUNK** Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
7	4	**SHAFT** Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
8	—	**MUSIC** Carole King, Ode (A&M) (8T 77013; CS 77013)
9	7	**IMAGINE** John Lennon, Apple (8XT 3379; 4XT 3379)
10	9	**TAPESTRY** Carola King, Ode '70 (A&M) (8T 77009; CS 77009)
11	11	**STONES** Nail Diamond, Uni (8-93106; 2-93106)
12	8	**EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
13	12	**TO YOU WITH LOVE** Donny Osmond, MGM (GRT84797; 54797)
14	15	**ALL IN THE FAMILY** TV Cast, Atlantic (Ampex M87210; MS72107)
15	17	**MADMAN ACROSS THE WATER** Elton John, Uni (8-93120; 2-93120)
16	13	**HARMONY** Thraa Dog Hight (GRT & Ampex 8023-50108; 5023-50108)
17	18	**JESUS CHRIST SUPERSTAR** Various Artists, Decca (6-6000; 13-6000)
18	34	**AMERICAN PIE** Don McLaan, Unitad Artists (U8299; K0299)
19	14	**MEATY, BEATY, BIG & BOUNCY** Who, Decca (C-9184; C73-9184)
20	30	**GREATEST HITS, VOL. 2** Bob Dylan, Columbia (CA31120; CT31120)
21	22	**PERFORMANCE: ROCKIN' THE FILLMORE** Humble Pie, A&M (8T-3506; CS-3506)
22	16	**CARPENTERS** A&M (8T 3502; CS 3502)
23	20	**CHER** Kapp (Ampex M83649; M53649)
24	37	**QUIET FIRE** Roberta Flack, Atlantic (Ampex M81594; M51594)
25	25	**SOUND MAGAZINE** Partridge Family, Bell (Ampex M86064; M56064)
26	39	**GATHER ME** Melania, Neighborhood (Paramount) (85003; 55003)
27	49	**KILLER** Alice Cooper, Warner Bros. (Ampex M82567; M52567)
28	24	**MASTER OF REALITY** Black Sabbath, Warner Bros. (Ampex M82562; M52562)
29	44	**BLACK MOSES** Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
30	21	**(For God's Sake) GIVE MORE POWER TO THE PEOPLE** Chi-Lites, Brunswick (Ampex M 84170; M 54170)
31	19	**EVERY GOOD BOY DESERVES FAVOUR** Moody Blues, Threshold (M24805; M24605)
32	23	**WHAT'S GOING ON** Marvin Gaye, Tamla (T81310; M75310)
33	26	**BARBRA JOAN STREISAND** Columbia (CA 30792; CT 30792)
34	27	**TUPELO HONEY** Van Morrison, Warnar Bros. (Ampex M81950; M51950)
35	29	**WHO'S NEXT** Who, Decca (6-9182; C73-9182)
36	—	**LOW SPARK OF HIGH HEELED BOYS** Traffic, Island (Capitol) (8XW 9305; 4XW 9305)
37	38	**EASY LOVING** Freddie Hart, Capitol (8XW838; 4XW838)
38	32	**GOING BACK TO INDIANA** Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
39	31	**OTHER VOICES** Doors, Elektra (ET8-75017; TC5-75017)
40	41	**AQUALUNG** Jethro Tull, Reprise (M8 2035; M5 2035)
41	—	**SUMMER OF '42** Peter Nero, Columbia CA 31105; CT 31105
42	42	**TEA FOR THE TILLERMAN** Cat Stevens, A&M (ST 4280; CS 4280)
43	43	**MUD SLIDE SLIM AND THE BLUE HORIZON** James Taylor, Warnar Bros. (Ampex M82561; M52561)
44	—	**LOSING THEIR HEADS** Hudson & Landry, Dore (GRT 8-326; 5-326)
45	—	**SINGS HEART SONGS** Charlay Pride, RCA (P8S 1848; PK 1848)
46	46	**ROUGH & READY** Jeff Back Group, Epic (EA30973; ET30973)
47	—	**DESIDERATA** Les Crane, Warnar Bros. (Ampex M82570; MS 2570)
48	50	**DIONNE WARWICKE STORY** Scepter (TSPS-2-596; CSPS 2-596)
49	—	**FIDDLER ON THE ROOF** Soundtrack, United Artists (U8326; K0326)

Billboard SPECIAL SURVEY For Week Ending 12/18/71

APB Serves 70-Campus Network

By NAT FREEDLAND

LOS ANGELES—American Program Bureau, the nation's largest lecture agency, has gotten its college videotape programming series off the ground at 70 campuses across the country after two years of preparation. This season they are signing up colleges for a 10-episode series in black and white, titled "The New Consciousness," featuring an all-star cast of youth celebrities such as Ralph Nader, Dick Gregory and Bernadette Devlin.

The videotape lecture operation was originally set for Motorola's EVR Teleplayers using the CBS cartridge TV system. But APB president Bob Walker switched to a reel-to-reel format when the program actually went out on campus this autumn. He is using Panasonic's AV 30-10, a solely playback videotape unit.

"We were running into too many delays in delivery of the EVR hardware and technical difficulties with replicating our filmed material onto videotape cartridges," explains Walker. However, I want to stress that we're still on very good terms with Motorola, we've even produced a lot of their merchandising programs at our film facility this year."

APB's "College Network" videotape series gives all participating schools a Panasonic AV 30-10 playback unit and a 19-inch black and white monitor on a stand. In return, the colleges are obligated to rent the 10-hour "New Consciousness Program" for $750. Each hour-long episode may be shown as often as wished while it is on campus and most large colleges have the facilities to hook up the basic playback system provided by APB to additional monitors for use in larger halls.

Walker feels that early reports of student reaction to the program have been very positive. "We have contracts out with 20 more schools and expect to be up to 150 by mid-February," he said. Production has begun on the program's second series.

Major Schools Join

Already signed are such campuses as Cornell Univ., the Univ. of Minnesota, Univ. of Oklahoma and Seton Hall. APB produces the shows through its Educational Video Corp. subsidiary, now headed by Phil Citron. Both companies are located in Boston.

"These videotape programs are much more than merely taped lectures," explains Walker. "They are filmed and edited to utilize the full production potential of the media." For example, as part of the second show in "The New Consciousness" series, an actual abortion is shown on the screen.

The "College Network" approach was test-marketed extensively last year at the important regional meetings of campus entertainment programming personnel.

"We found that our student audiences weren't concerned about what hardware format we used or whether we had color available. All they cared about was that our shows presented controversial issues in a more meaningful way than other media do," Walker points out.

He also notes that his outlet's current reel-to-reel programming can easily be converted for cartridge units in the future if that format emerges as dominant in the market.

NEVADA STATE OFFICE STUDIES ITSELF ON CTV

By LAURA DENI

LAS VEGAS—The Nevada Employment Security Department has its own version of "candid camera" in the department's local employment office.

Six job counselors are studying themselves in actual counseling sessions with the help of Sony closed-circuit television equipment.

"We're extremely happy with the results so far," said Freda Klein, counseling supervisor. "Every member of our staff is showing visible improvement."

The closed cartridge and open reel equipment was installed three months ago by the department personnel. The cameras record both the actual conversation and the visual portion of a counseling session. At the end of the session, the tape is played for the counselor to study.

Mrs. Klein noted the equipment is also used in a role-playing experiment at the Southern Nevada Manpower Training Center. The Employment Security Department performs several manpower services for the skill center, including applicant referral, counseling and job development.

Each student has two sessions and Mrs. Klein reports that the improvement results are "amazing."

Similar role-playing interviews are planned in other states. Counselors interview actual job seekers from the office's counseling case load.

CTV Wires

An open reel videotape system labeled Trialvision was recently used in a Los Angeles superior court to show how videotape can be used to store trial information. The demonstration was given by Chicago attorney Edmund Sinott, who designed the unit with the aid of several electronics experts. The unit has three cameras, three TV monitors, a recorder, plus a regulation TV set for viewing playback material. The prototype costs around $10,000.

Vidtronics is trying to get several producers to commit several of their works to the videotape-to-film process. The equipment is now available whereby a live show can be converted to film with enough prints ready to cover the country within a few weeks, claims Harold Goldman, Vidtronics Los Angeles-based chairman.

A Springfield, Mass., appliance/TV dealer, Lou Del Padre, has gone on TV with spots for Akai's ¼-inch open reel videotape system. Five spots were run and he sold six units at $1,295 each over the weekend following the commercials.

The Baylor College of Medicine will provide the Videorecord Corp. with its present and future medical films. There are 61 titles in the current catalog.

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Soul Sauce

BEST NEW RECORD OF THE WEEK:

"INNER CITY BLUES"

GROVER WASHINGTON, JR.
(Kudu)

By ED OCHS

SOUL SLICES: Guards escorted the master from plant to plant, private presses coin copies on the sly to meet the demand, and even though **Isaac Hayes'** "Black Moses" package is putting together spectacular re-order patterns, no single will emerge, perhaps, until after the first of the new year. Meanwhile, jukebox programmers are begging for a break, conjuring the play power of another "Theme From Shaft" or "Have You Seen Her." Stax will try to hold on and hold out "Part Time Love," but the pressure is already building. . . . Coming on strong are the **Persuasions** on Capitol with a "Tempts Jam" on "Don't Look Back," "Runaway Child" and "Cloud Nine" from their new LP, "Street Corner Symphony." . . . New **Donnie Elbert** on All-Platinum, "Sweet Baby." He's moved on to the Avco label, where the **Stylistics** are top 10 and traveling with their first LP. . . . **Aretha Franklin,** fast flipping to "Oh Me Oh My," makes her acting debut soon on a segment of ABC-TV's "Room 222," and she'll sing too. Then there's **Wilson Pickett's** "Fire and Water," **Irma Thomas'** "Full Time Woman," and watch out for **Howard Tate's** turn-on, "Keep Cool." And if you're clear following the first of the year, you'll wake up to a typical Atlantic sock of LP's from the **Persuaders, Betty Wright, Brook Benton,** a double album of the labels' top soul in '71 called **"Heavy Soul," Howard Tate, Donny Hathaway's** "Live at the Troubarour," **Aretha's** "Young, Gifted & Black" and **King Curtis'** last studio album, "Everybody's Talkin'." Thanks to breathless **Jerry Greenberg.** . . . The **Staple Singers** have split for a three-week tour of Germany on the verge of their million seller, "Respect Yourself," also the name of their upcoming album, where the message meets the beat. "I thought gospel was the coming thing," said **Pop Staples,** "but soul stations still don't want to mess with a message or get involved, while most gospel groups still can't admit that they're trying to make a living too." Pops tips us that the next single will be "I'll Take You There," and we wish you a million more, Pops. . . . New **8th Day, "If I Could See the Light,"** on Invictus. . . . New **Joe Tex,** "I Gotcha," on Dial. . . . Soul Sauce PICKS & PLAYS: **Emotions,** "Show Me" (Volt); **Dramatics,** "Get Up—Get Down" (Volt); **Ruby & the Gang,** "Hey Ruby" (Law-ton); **Gladys Knight & the Pips,** "Make Me the Woman" (Soul); **Chairmen of the Board,** "Men Are Getting Scarce" (Invictius); **Undisputed Truth,** "Heaven and Hell" (Gordy); **Jackson Five,** "Sugar Daddy" (Motown); **Persuaders,** "Love Gonna Pack Up" (Win or Lose); **N.F. Porter,** "Keep on Keepin' On" (Lizard); **Ponderosa Twins Plus One,** "Bound" (Horoscope); **Detroit Emeralds,** "You Want It, You Got It" (Westbound); **Merry Clayton,** "After All This Time" (Ode); **Intruders,** "I Bet He Don't Love You" (Gamble); **Bar-Kays,** "Son of Shaft" (Volt); **L.J. Reynolds & Chocolate Syrup,** "Let One Hurt Do" (Law-ton); **Ray Charles,** "What Am 1 Living For" (ABC); **Lee Dorsey,** "Freedom for the Stallion" (Polydor); **Rufus Thomas,** "Do the Funky Penguin" (Stax); **New Birth,** "It's Impossible" (RCA); **Continental Four,** "How Can I Pretend" (Jay Walking); **Harlem River Drive,** "Seeds of Life" (Roulette); **Luther Ingram,** "Missing You" (Koko); The **Stairsteps,** "I Love You—Stop" (Buddah); **Sonny Green,** "If You Want Me to Keep On" (UA); **Clarence Reid,** "Good Old Days" (Alston). . . . Flying Dutchman is running with **Gil Scott-Heron's** new LP, "Pieces of a Man." . . . Comedian **Clay Tyson** has joined the "James Brown Show." . . . **B.B. King** has switched to the Flamingo Hotel in Las Vegas, where he opened for four weeks, Thursday (9). . . . New **Whispers,** "Can't Help But Love You," on Janus. . . . **Dave Clark,** who co-produced the **Rance Allen Group** (and their "Hand in the Hand" cut) for Stax's new Gospel Truth label, reads Soul Sauce. **How 'bout you?**

'Shaft' as Go, Go, Go

NEW YORK—The Stax Organization has made sheet music to Isaac Hayes' "Theme From Shaft" available to major college and university bands at no charge, resulting in performances at football games and national TV exposure. Hayes recently performed his theme backed by the Morris Brown College Band at half-time at an NFL game in Atlanta.

The Florida A&M band also performed the "Theme From Shaft" during nationally televised football games in Houston and Oakland, while "Shaft" will highlight the Orange Bowl in Miami on New Year's Day. Other schools using the sheet music include Grambling, South Carolina State College, Tennessee A&I, Southern University and Mississipi State College.

Response from college marching bands to the arrangement for 150 pieces has promoted Stax to arrange other popular songs by its artists. In the works are Eddie Floyd's "Knock on Wood," Johnnie Taylor's "Who's Making Love," Booker T. & the M.G.'s "L.A. Jazz Song" and two Rufus Thomas dance tunes, "Push & Pull" and "The Breakdown."

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BEST SELLING
Billboard Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	**FAMILY AFFAIR** Sly & the Family Stone, Epic 5-10805 (CBS) (Stone Flower, BMI)	6
2	2	**RESPECT YOURSELF** Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	11
3	3	**ROCK STEADY** Aretha Franklin, Atlantic 2838 (Pundit, BMI)	7
★ 4	14	**CLEAN UP WOMAN** Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	5
5	6	**DROWNING IN THE SEA OF LOVE** Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	5
6	5	**HAVE YOU SEEN HER** Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	9
7	4	**GOT TO BE THERE** Michael Jackson, Motown 1191 (Stein and Van Stock/ Glenwood, ASCAP)	7
★ 8	17	**LET'S STAY TOGETHER** Al Green, Hi 2022 (London) (Jec, BMI)	3
9	7	**I'M A GREEDY MAN (Part 1)** James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	6
★ 10	15	**ONE MONKEY DON'T STOP NO SHOW** Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	4
11	10	**WHERE DID OUR LOVE GO** Donnie Elbert, All Platinum 2330 (Jobete, BMI)	10
12	9	**SCORPIO** Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	8
13	8	**SUPERSTAR (Remember How You Got Where You Are)** Temptations, Gordy 7111 (Motown) (Jobete, BMI)	6
14	12	**YOU ARE EVERYTHING** Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	8
15	11	**INNER CITY BLUES (Make Me Wanna Holler)** Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	11
★ 16	19	**EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1)** Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	5
17	16	**GET DOWN** Curtis Mayfield, Curtom 1966 (Buddah) (Curtom, BMI)	7
18	13	**THEME FROM "SHAFT"** Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	10
19	20	**LOVE IS FUNNY THAT WAY** Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	6
20	18	**GRANDMA'S HANDS** Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	7
21	22	**SATISFACTION** Smokey Robinson & the Miracles, Tamla 54211 (Motown) (Jobete, BMI)	4
22	21	**WALK RIGHT UP TO THE SUN** Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	8
★ 23	27	**AIN'T UNDERSTANDING MELLOW** Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	2
★ 24	31	**WAY BACK HOME** Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	3
★ 25	28	**SHOW ME HOW** Emotions, Volt 4066 (East/Memphis, BMI)	10
★ 26	30	**THAT'S THE WAY I FEEL ABOUT 'CHA** Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	3
27	25	**IT'S IMPOSSIBLE** New Birth, RCA 74-0520 (Sunbury, ASCAP)	14
28	24	**CHILD OF GOD (It's Hard to Believe)** Millie Jackson, Spring 119 (Polydor) (Will-Du/Gaucho/Belinda, BMI)	7
★ 29	—	**GET UP & GET DOWN** Dramatics, Volt 4071 (Groovesville, BMI)	1
★ 30	49	**HEY RUBY** Ruby & the Party Gang, Law-Ton 1554 (Avco) (Mardix/Mable Lawton/ Bessmer, BMI)	2
31	32	**WHAT TIME IS IT** General Crook, Down to Earth 77 (Maryl-Earl, BMI)	7
32	35	**AIN'T NOBODY HOME** B.B. King, ABC 11316 (Rittenhouse, BMI)	4
33	29	**LAY LADY LAY** Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP)	3
★ 34	—	**MAKE ME THE WOMAN YOU COME HOME TO** Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	1
35	34	**I BET HE DON'T LOVE YOU** Intruders, Gamble 4016 (Gamble-Huff, BMI)	13
★ 36	46	**MEN ARE GETTING SCARCE** Chairman of the Board, Invictus 9103 (Capitol) (Gold Forever, BMI)	4
37	37	**CAN I** Eddie Kendricks, Tamla 54210 (Motown) (Jobete, BMI)	3
38	41	**LET ONE HURT DO** L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI)	6
39	39	**EVERYBODY'S EVERYTHING** Santana, Columbia 4-45435 (Dandelion, BMI)	5
40	36	**TO YOU WITH LOVE** Moments, Stang 5033 (All Platinum) (Gambi, BMI)	4
41	42	**PAIN** Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	3
42	43	**DON'T TURN AROUND** Black Ivory, Today 1501 (Perception) (Bradley, BMI)	7
43	38	**HELP ME MAKE IT THROUGH THE NIGHT** O.C. Smith, Columbia 4-45435 (Combine, BMI)	6
44	45	**SCRATCH MY BACK (And Mumble In My Ear)** Clarence Carter, Atlantic 2842 (Fame, BMI)	2
★ 45	—	**YOU MAKE YOUR OWN HEAVEN & HELL RIGHT HERE ON EARTH** Undisputed Truth, Gordy 7112 (Motown) (Jobete, BMI)	1
★ 46	—	**SUGAR DADDY** Jackson 5, Motown 1194 (Jobete, BMI)	1
47	50	**KEEP ON KEEPIN' ON** N.F. Porter, Lizard 1010 (Vulture, BMI)	2
48	48	**AT LAST** Jesse James, Zay 30,002 (Feist, ASCAP)	3
★ 49	—	**HEY BIG BROTHER** Rare Earth, Rare Earth 5038 (Motown) (Jobete, BMI)	1
★ 50	—	**LOVE GONNA PICK UP** Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	1

A&M LP Spot On Van Peebles

NEW YORK—A&M Records will spotlight Melvin Van Peebles during the closing weeks of '71 with the release of two LPs, "As Serious as a Heart Attack" and the Broadway cast recording of Van Peebles' play, "Ain't Supposed to Die a Natural Death."

"As Serious as a Heart Attack," says Van Peebles, is more musically oriented than his previous works and features Van Peebles as well as vocalist Rhetta Hughes, flautist Tom Scott and pianist Doug Carn.

A&M is also rush-releasing a two-record set based on Van Peebles' Broadway musical and featuring 21 numbers including "Tenth and Greenwich," Lilly Bone the Zampoughi" and "Put a Curse on You," performed by the original cast.

HOWLIN' WOLF, left, and John Lee Hooker, right, make room for young blues singer John Hammond backstage at a recent New York concert. Chess Records, which hit the charts with "The London Howlin' Wolf Session," has just released a two-LP set by Hooker, "Mad Man Blues."

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BEST SELLING Billboard Soul LP's

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1	1	**SHAFT** Soundtrack/Isaac Hayes, Enterprise/MGM EHS 2-5002 (Stax/Volt)	19
2	2	**THERE'S A RIOT GOIN' ON** Sly & the Family Stone, Epic KS 30986 (CBS)	5
3	3	**WHAT'S GOING ON** Marvin Gaye, Tamla TS 310 (Motown)	27
4	4	**(For God's Sake) GIVE MORE POWER TO THE PEOPLE** Chi-Lites, Brunswick BL 754170	20
5	5	**SANTANA** Columbia KS 30595	11
★ 6	—	**BLACK MOSES** Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	1
7	6	**ROOTS** Curtis Mayfield, Curtom CRS 8009 (Buddah)	5
8	8	**ARETHA'S GREATEST HITS** Aretha Franklin, Atlantic SD 8295	12
★ 9	29	**QUIET FIRE** Roberta Flack, Atlantic SD 1594	2
10	7	**GOIN' BACK TO INDIANA** Soundtrack/Jackson 5, Motown M 742L	10
11	10	**STEVIE WONDER'S GREATEST HITS, Vol. 2** Tamla T 313L (Motown)	4
12	14	**SMACKWATER JACK** Quincy Jones, A&M SP 3037	8
13	12	**RAINBOW BRIDGE** Soundtrack/Jimi Hendrix, Reprise MS 2040	10
14	11	**JUST AS I AM** Bill Withers, Sussex SXBS 7006 (Buddah)	28
15	15	**COMMUNICATION** Bobby Womack, United Artists UAS 5539	5
16	16	**ALL DAY MUSIC** War, United Artists UAS 5546	4
17	18	**EVOLUTION** Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	7
18	17	**FIFTH DIMENSION LIVE** Bell 9000	7
19	19	**SOULFUL TAPESTRY** Honey Cone, Hot Wax HA 707 (Buddah)	3
20	22	**STYLISTICS** Avco AV 33023	3
21	9	**HOT PANTS** James Brown, Polydor PD 4054	15
22	13	**GIVIN' IT BACK** Isley Brothers, T-Neck THS 3008 (Buddah)	13
23	24	**B.B. KING IN LONDON** ABC ABCX 730	9
24	21	**PUSH PUSH** Herbie Mann, Embryo SD 532 (Atlantic)	4
★ 25	30	**'NUFF SAID** Ike & Tina Turner, United Artists UAS 5530	4
26	27	**BUDDY MILES LIVE** Mercury SRM 2-7500	10
27	20	**ARETHA FRANKLIN LIVE AT THE FILLMORE WEST** Aretha Franklin, Atlantic SD 7205	29
28	28	**SAGITTARIUS MOVEMENT** Jerry Butler, Mercury SR 61347	14
★ 29	36	**ONE DOZEN ROSES** Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	13
30	23	**DIONNE WARWICKE STORY** Dionne Warwicke, Scepter SPS 2-596	6
31	32	**ALL BY MYSELF** Eddie Kendricks, Tamla TS 308 (Motown)	32
32	33	**25th ANNIVERSARY IN SHOW BUSINESS** Ray Charles, ABC ABCH 731	2
33	25	**AL GREEN GETS NEXT TO YOU** Hi SHL 32062 (London)	13
34	31	**VISIONS** Grant Green, Blue Note BST 9473 (United Artists)	10
35	26	**FREEDOM MEANS . . .** Dells, Cadet CA 50004 (Chess/Janus)	19
★ 36	—	**INNER CITY BLUES** Grover Washington Jr., Kudu KU03 (CTI)	1
37	38	**MAYBE TOMORROW** Jackson 5, Motown MS 735	34
38	35	**MAGGOT BRAIN** Funkadelic, Westbound WS 2007 (Chess/Janus)	20
39	40	**NATURAL MAN** Lou Rawls, MGM SE 4771	15
40	41	**CHAPTER TWO** Roberta Flack, Atlantic SD 1569	68
41	42	**MERRY CLAYTON** Ode SP 77012 (A&M)	5
42	34	**BREAKOUT** John Hammond, Kudu KU-01 (CTI)	21
43	44	**THE SKY'S THE LIMIT** Temptations, Gordy GS 957 (Motown)	31
44	37	**SOUL TO SOUL** Soundtrack, Atlantic SD 3037	12
45	45	**UNDISPUTED TRUTH** Gordy GS 955I (Motown)	22
46	46	**BLACK IVORY** Wanda Robinson, Perception PLP 18	15
★ 47	—	**SALT SONG** Stanley Turrentine, CTI 6010	1
48	49	**TRUTH IS ON ITS WAY** Nikki Giovanni & the New York Community Choir, Right On RR 0500	18
49	43	**CURTIS LIVE** Curtis Mayfield, Curtom CRS 8008 (Buddah)	29
★ 50	—	**WHERE DID OUR LOVE GO** Donnie Elbert, All Platinum AP 3007	1

THE EMOTIONS, Volt trio, check the pulse of soul in "Soul Sauce," where it says their "Show Me How" single is gathering play and sales.

Indie Production Stirs Chicago Soul

By EARL PAIGE

CHICAGO — Writer-producer Floyd Smith, now on the charts with Jackie Wilson's "Love Is Funny That Way," is part of the emerging soul scene here that is being built up around small, independent production houses. These smaller, more flexible organizations, will help break through the more rigid influences that have held back creativity here, he said.

Smith, 35, who has written some big hits for Betty Everett, Jackie Wilson, Tyronne Davis, Liz Damon & the Orient Express before and during his three years association with Brunswick, wants to bring along some new, young singers.

He has formed Smitell Productions out of which Scout and Brave will be two labels and is also working in a partnership with Don Chapman and Steve Rozema in Productions Unlimited, sometimes recording material at Sound Unlimited studios on the city's far south side in suburban Dixmoor near Harvey, Ill.

However, Smith will produce anywhere in the city and will next produce a single for Loleatta Holloway on Galaxy-Fantasy. Miss Holloway, 26, was lead singer for the Caravana spiritual group. The record will be cut at 8-Track.

Smith is also producing a record for John Edwards, 25, on Scout-Brave and one for the group called the Ripples.

Smith's credits include "There'll Come a Time" (Everett), "Since You Showed Me" (Wilson), "Could I Forget You If I Tried" (Davis) and "1900 Yesterday" (Damon).

"One problem with Chicago is that there has been very little workshop type production here as is the case with Atlantic, Motown and Stax. It's all done from paper here, basically a studio arrangement thing. We have the most perfect producers here in the country—too perfect. There's so much emphasis on laying down a track rather than developing material from the singer's point of view."

Smith said: "How often it is that I hear of a studio session where the producer hands the singer a lyric sheet and says the record will be cut tomorrow. They never seem to sit down with a singer and see if the singer is comfortable with this part, or feels something should be added on that part.

"I also feel that so many of the studio sessions are handled by musicians who are just not with it today, who rarely listen to the radio and almost never get out with the young people who are really the ones buying the records today."

With two sons aged 15 and another age 14, Smith said he gets a definite pulse of what youngsters want. Additionally, he gets out on the street to High Cbapparel and other south side clubs to see youngsters dance and relate to music.

"Today's producer must live the music, must be out there constantly to see what's happening, and then be able to relate that with what he's doing in the studios."

Although he believes writers are somewhat limited here in terms of contemporary and pop sounds because so much activity centers on r&b, he still feels the city offers great potential. A lot of people have been talking like Smith for a long time, but now his firm, the companies like those formed by Willie Dixon and Curtis Mayfield and just dozens of other small production houses are proof that some things are coming together here, Smith said.

Diana Ross Film

NEW YORK—Diana Ross' first movie, "Lady Sings the Blues," in which she stars as blues singer Billie Holiday, entered production last week at Paramount Pictures in Hollywood.

Miss Ross will utilize her own singing style in interpreting Miss Holiday's songs. The film also marks the first venture of Motown productions into the motion picture buesiness.

THE LEADERS, new Volt group, are very much together for the first sessions that yielded their initial single, "How Do You Move a Mountain." Myrna March, left, and Bert Keyes, right, writers and producers for the group, key the date.

Retailers Are Bridging Gap

• Continued from page 34

Masterwork line of tape and audio products.

Independents, like Del Padre in Springfield, Mass., and Rahr's, Manitowoc, Wis., long have been involved in software, but are consistently beefing up their hardware departments.

Sound rooms have been set up at both dealerships, and software is placed in areas next to equipment, with both companies reporting that one sale (in equipment) often generates another (in software).

The consensus among retailers in all product categories is that expansion in both hardware and software is essential, and sales show significant improvement when the two are combined.

MAX ROACH, premier drummer, second from right, enjoys the press party treatment at Slug's recently where, left to right, Atlantic's Barbara Harris, WLIB's Eddie O'Jay, Roach and Atlantic's Paul Johnson showed up to celebrate Roach's Cotillion LP, "Lift Every Voice."

Long Singles Still Controversial

Illinois' Hesch: 'Statistics Show Singles Longer'

By EARL PAIGE

ARLINGTON HEIGHTS, Ill.—One problem with the long singles problem is that jukebox programmers just aren't stopping to figure out what's happening, said operator Wayne Hesch here. "We're getting some relief right now because of Christmas records—we can't get new ones in time to use them and the old ones are at least short," he said.

Hesch, a sort of unofficial industry ombudsman on the lengthy singles issue, also said: "Maybe there's no use worrying too much because all singles are long now." But he isn't giving up. He said he will push for renewed action by Music Operators of America.

Statistics bear Hesch out. A recent study of the top 10 recordings on Billboard's "Hot 100" shows an average time length of 3:47 minutes; a year ago, the average was 3:10; seven years ago the length average was 2:53.

Among the recent recordings, "Maggie May" (5:15) and "Have You Seen Her" (5:08), both from LP's, drove the average up. However, four others exceeded 3 minutes: "Peace Train" (3:40), "Theme from 'Shaft,'" (3:15), "You Got to Be There" (3:23) and "Family Affair" (3:04).

In contrast, last year's group contains only four over 3 minutes, the longest "I'll Be There" by the Jackson Five (3:36). The 1964 group contains just one 3 minute record, Lorne Green's "Ringo," and several in the range of Dean Martin's "The Door Is Still Open to My Heart" (2:10).

Hesch's Christmas fare at his A&H Entertainers firm here contains several short disks: "Blue Christmas" (2:05), "Christmas Goose" (2:06) and "Holly Jolly Christmas," by Berl Ives and especially good one he said (2:08). A new one he complained of being hard to get, Elvis Presley's "Merry Christmas, Baby," is 3:15, again pointing up the long singles trend.

Coin Machine World

MOA DEADLINE

Friday (17) is the deadline for jukebox operating firms to mail data for listing in the Music Operators of America (MOA) 1972 membership directory. Many current listings are incomplete.

ROCK-OLA ADDS DIST.

Allen Smith Enterprises, Memphis, is the new area distributor for Rock-Ola Corp. Jukeboxes and other products will service operators in West Tennessee, Eastern Arkansas, three Missouri counties and parts of Northern Mississippi. The wholesale firm is owned by Allen C. Smith.

TEX. SEMINARS

Four seminars were held last week across Texas to familiarize the public and industry representatives with the new law here regulating the jukebox and games business. Held in Lubbock, Dallas, Houston and San Antonio, the meetings had as one goal to focus on criticism of the law and possible changes in the next legislature.

LAW ADVICE

"You're going to have more contact with your government at every level, because government at every level is encroaching on your business increasingly—and your defense is to understand government at every level."

This advice was offered to Music Operators of Virginia No. 20 by a member of the state's Congressional delegation, Thomas Downing.

"Your Congressman is nothing more than you are," the Congressman assured the operators. "And you can reach him—talk to him."

He advised that letters to elected representatives are most effective when they are brief and deal with one topic.

"One sincere, clear letter can counteract thousands," Congressman Downing said.

VA. PRAYER

The invocation opening the recent business meeting of the Music Operators of Virginia convention here was singled out for praise by several operators as being the most unusual and appropriate music business prayer they've ever head.

Delivered by the Rev. John Moulton, youthful curate of Bruton Parish Episcopal Church, the prayer goes as follows:

"Oh God, the creator of the world and the author of art and music, we thank you for our livelihood.

"Knowing that music has the power given by God to heal the conflicts among men in our society, we pray that we might use our influence to resolve the divisions that exist among us in age, generation, race, politics and class.

"Let us use the emotions of love, hate, desire and concern that our art and business generate to entertain and to please. But also let us use and develop our responsibility to enrich and to teach men. For it is our duty to raise the artistic and conceptual level of our unknown musical audience."

Billboard
has the..."IN" side story
on
Coin Machines
Billboard

Va. Assn Views: 'Not So Acute'; Eye 2 Pt. Disk

By RAY BRACK

WILLIAMSBURG, Va.—Members of the Music Operators of Virginia, who a year ago passed a resolution denouncing long singles, report that the problem is less acute now.

Interviewed during the Virginia jukebox operator association's 13th annual convention here recently, the MOV members generally agreed that the vagaries of the music business have led to the release of fewer five-, six- and seven-minute singles.

(Continued on page 42)

SEQUENTIAL PLAY?

'2 Pt. 45 Not a True Single': Seeburg's Ed Blankenbeckler

CHICAGO—The slight trend to more two part singles doesn't have all the jukebox manufacturers rushing to make sure mechanisms will play sequentially, according to Ed Blankenbeckler, a Seeburg vice-president. For starters, and as with many jukebox innovations, Seeburg has already been over this route he said.

Two part singles are showing up in more abundance because of the heavy airplay given 12-in. albums and the need to shorten long cuts—releasing a cut as a two part single is one answer.

Blankenbecker said Seeburg's 1964-65 Elektra model was manufactured two ways: one model scanned all the top sides left to right and then right to left; another model played disks sequentially. But the sequential play feature was not popular.

"The question relates somewhat to album play on phonographs," he said. "It has been found that patrons often do not want to hear extended material by one artist. When a recording is too long you are moving away from the idea of the single record."

He said he believes problems with the albums derived from two factors. First, they were not promoted as diligently as they should have been by programmers; secondly, the long duration of album material.

Seeburg, which innovated in album play, made it an option this year on the Firestar but a simple conversion makes the machine two speed.

One new factor in album play is that now patrons can select one side of the 7-in. LP's. But on many jukeboxes albums or singles do not play sequentially, and as Blankenbeckler points out, there may be no big demand for the feature. If there is, he said Seeburg can furnish it.

NOVELTIES

'Coon Hunt,' New 'Ajax' Hits

CHICAGO—If novelty records have certain characteristics—and no one is always sure what these consist of—they score big on jukeboxes. Two recent examples are "A Trip Coon Hunting" and "Ajax Airlines."

Tulsa programmer Art Anders of Lear Music Co. there said play has been fantastic on the coon hunting recording by Jerry Clower on Decca and that it overcomes one of the handicaps of novelty records—talk.

He said: "Normally, I stay away from talking records entirely, primarily because they soon cause the waitresses and location people to pull their hair out. However, on this one, I have never been asked to take it off. I even have it in plush cocktail lounges where normally such a recording would never get play."

Clower has a newer release, "The Chauffeur and the Professor," which Anders said is nothing on jukeboxes. He said the coon hunting record got its original empetus in KBOO and KNNW in Tulsa, two country AM stations which were playing it as an album cut from a 12-in. LP.

The report on "Ajax Airlines" comes from Arlington Heights, Ill. programmer Wayne Hesch who said it is a natural right now because the middle portion has a verse from "Twelve Days of Christmas." Hesch said: "This is just enough of an extra thing right now during the season to make patrons notice the record even more." The flip side is "Bruiser LaRue," tieing in with football.

The Hudson & Landry followup to "Ajax Liquor Store" is also from an LP. Hesch said "Ajax Liquor Store" is still on most of his boxes and still getting good play. The indication is that it may even pick up play because of the new release."

Fla. One-Stop Mgr. Blasts Late Christmas Releases

By SARA LANE

MIAMI — Holiday music for jukeboxes is no big thing here, according to Paul Yoss, who heads Seeburg-Southern Atlantic One-Stop. He is not receiving many requests for Christmas music here or at the firm's other one-stops around the southeast.

"Even though record companies are putting out new Christmas music, by the time the record is available to us or given air play, usually a week to ten days here in Miami, it's too late for jukebox programmers to order and get it in their boxes. Location owners certainly want at least one week's play from a tune," Yoss explained. Thus, programmers fall back on old standards.

Jukebox programmers tend to save their holiday records from one year to the next with old standards getting put back on the box time and time again. Such favorites as Bing Crosby's "White Christmas," Elvis Presley's "Blue Christmas," "Santa Looks a Lot Like Daddy" by Buck Owens and Bobby Helms' "Jingle Bell Rock" constitute the majority of requests at Southern Atlantic. Most of these are replacements for lost or broken records previously stocked by the programmer.

Another favorite for the black market is Charles Brown's "Merry Christmas Baby." "I get a lot of calls for that each year," Yoss said. "And "Silent Night" by Bing Crosby is still a perennial favorite.

"I don't make a concerted effort to sell the new holiday records. In the first place, it's too late now. Secondly, most owners already have the Christmas records they want and thirdly a Christmas record is played for one week only. Owners who save their Christmas music from year to year end up saving themselves money, too. They don't want to put on four or five new Christmas records each year which get only a week's play when other records are good for four to five weeks on the box. "They also feel their customers prefer the old standards. Christmas is that time of year, I guess, with its traditions and remembrances of times past that makes customers select familiar records. So if jukebox owners do need a record or two to fill in, they fill in with 'White Christmas' by Bing Crosby or one of the others I mentioned."

Last year Southern Atlantic distributed a lot of "Merry Christmas Darling" by the Carpenters even though, according to Yoss, it was very late in coming out. This

(Continued on page 42)

'I'd Like to Teach' Versions Do Battle

• Continued from page 3

checked said they had made Metromedia sales and promotion personnel aware of the tracking problem and were told "it would be corrected," but some said shipments subsequent to complaints still drew criticism from jukebox programmers.

One normal aspect between fierce competing versions of a hit single—offers and counter-offers of free goods—is not present, said several one-stop chiefs, although a few mentioned promotion pushes on the Elektra Seekers' version.

Another aspect often crucial in such a rivalry is that of record length. In this case, the front-running Metromedia version is shorter (2:15 minutes) and has a shorter flip side ("I Believed It All"—2:44). The challenging version, reviewed in Billboard three weeks after the Metromedia record, runs 2:23 and has a 4:24 minute long flip ("Boom Town"). Programmers are increasingly conscious of record length, even where flip sides are concerned because patrons will play these longer flip sides and thus eat up too much play time (see separate story).

One indication of the Elektra version pulling ahead came from Star Title Strip Co. where Norman Morgan said this version "is now out in front." He said had either label elected to use a decorative title strip (a picture of a Coca-Cola bottle would have been a natural) it could have meant a slight edge. "I definitely think this is a record that should have been promoted with a picture strip," he said, adding that rack jobbers favor the Hillside disk.

The problem with the Metromedia record not tracking on jukeboxes also relates to the busy holiday season for jukebox programmers and route checkers. Running a trouble call on a sticking record can cost as much as $20 and is added aggravation, said Wayne Hesch of Arlington Heights, Ill. "The bartender can hit the cancel button and alleviate the problem some, but they don't; they call us. I have four or five of the Hillside version already in the shop because of the tracking problem."

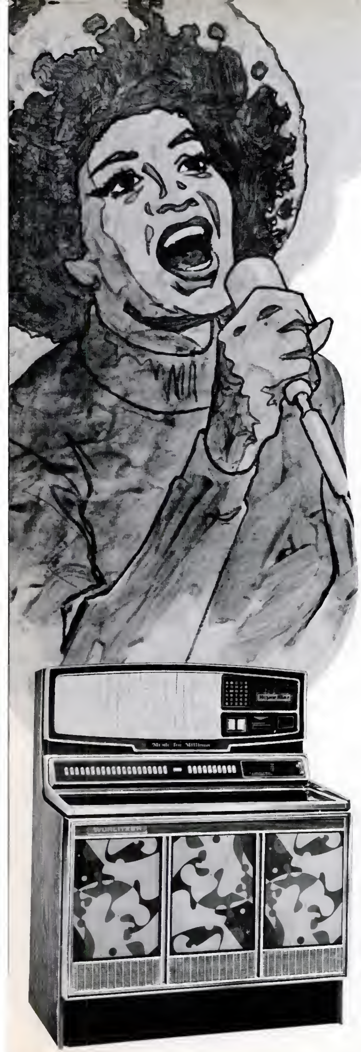
Singer One-Stop singles buyer Gus Tartol said reports of bad tracking on the Hillside version have been croping up for "two and a half weeks," Mrs. Ann Thomae of Record Service in Houston also agreed.

"It's a shame because the Hillside version would definitely have been the big jukebox record. It is not sticking on home phonographs, but there is a problem on jukeboxes," she said.

(Continued on page 42)

Programmer's Potpourri

Although programmers can't give but passing nods to the late Christmas releases, some could catch on as last-minute items. Title Strips are available on the 11 Christmas pick singles in Billboard's Dec. 11 issue (Stevie Wonder, Elvis Presley, Little Jimmy Osmond, Buck Owens & Susan Raye, Brady Bunch, Donny Hathaway, Brook Benton, Victor Buono, Rod McKuen, Chambers Bros. and Cheech & Chong). Additionally, strips were announced for George Bowers, "Christopher The Christmas Tree/Lonely Christmas," Paramount 0139, Third Party, "What Do You Want for Christmas/Everybody," Scepter 12337 and Dick & Sandy St. John, "Jesus of Nazareth/Forty Days & Forty Nights," Oak 103.



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Long Singles Controversy

• *Continued from page 40*

"It's not as bad a problem now," said Newport News operator John Cameron. Elected president of the association at this convention, Cameron helped draft the MOV resolution last year which called on record labels to consider the profit squeeze long singles were creating for jukebox operators.

The MOV resolution also called on Music Operators of America (MOA) to exert influence on the recording industry to control long singles. MOA, however, never has taken a formal position on the subject, though long singles did consume much time at its mid-year board meeting and did flare up at MOA's seminar on country music this past October.

Pat Cohen, Richmond, Va., one-stop and record store chain owner, agreed that the singles-length issue is subsiding. A long-time MOV member and supporter, Cohen undertook to investigate the matter on his own with various labels and record producers during the past year. He reported to individual state operators that the responsibility for long singles lay primarily with recording artists and that under contract agreements labels could do little about them.

Cohen also reported finding many operators who didn't particularly object to six-minute singles, provided they were hot. "A long Santana hit getting lots of play is better than no play at all," he observed.

Some operators queried here agreed, invoking the theory that some of the longest singles were the biggest hits and provoked extensive overplay.

A third school of thinking among some operators here is that labels might revive the old practice of splitting a long single into half, parts I and II, and putting it on two sides of a record. Many recall this having been done with "Saturday Night Fish Fry" and "House of Blue Lights."

Cohen suggested that modern publishing procedures might militate against such a practice.

Nevertheless, recent months have seen a decided increase in two part recordings (Billboard, Dec. 11).

Long a staple in jazz singles, the two part idea is continuing strong in soul and more recently in rock.

Recent examples include Traffic's "Gimme Some Lovin' pt. 1 & 2" which was released from an LP. Rock artists, often not inclined to release singles in any event, but primarly seeing the album as a total concept where the length of a cut is no hangup, could conceivably gain more jukebox exposure (certainly more AM radio exposure) through the two part approach to singles.

However, where it is necessary to hear both parts in sequence, another hangup looms. Not all jukeboxes will play both sides sequentially. Wurlitzer, though, is plugging this feature on its new machines. Some programmers are not sure, on the other hand, if patrons are always interested in hearing the second part.

It was also noted that since two for a quarter play is universal in many (especially large) cities the idea of the two part single has that much more appeal—if enough jukeboxes could capitalize on the sequential play.

In any event, it seems that singles are not necessarily becoming shorter, though there may be less extraordinary long ones, but rather that jukebox programmers are accommodating themselves to the trend and its vagaries.

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Sticky Grooves Force Contest On 'Coke' Song

• *Continued from page 40*

Radio Doctors singles buyer Mike Mowers in Milwaukee added a new twist by reporting that the Hillside version "isn't sticking on all brands of jukeboxes—just certain ones apparently. But we are having problems."

Mowers also said radio station rivalry in Milwaukee is fierce. "WOKY is on the Seekers and WRIT is on the Hillside version. What makes it interesting is that Tex Meyer recently left WOKY to go to WRIT, where he went with the Hillside version. We're selling the Hillside version three to one in the city, so WOKY isn't having the effect it thinks it's having. But the Seekers version is big out-state where programmers go pretty much with WLS." (WCFL here is on the Hillside version).

Mowers added that the free goods aspect was absent but has been "really wild" lately, especially where quick, one-stop, take it or leave it deals add to the frenzy of the normal hectic singles business.

Bud Hashman, Springfield, Ill., programmer, said he went with the Seekers "because of name value." Barb Walther of Mankato, Minn., said her firm made the Seekers version "Record of the Month" on 400 boxes "because we got the sample first and the one-stop was pushing it." Liz Christiansen of Rock Island, Ill., is using both versions on boxes, as are several other jukebox programmers checked during this interim phase as more and more decide just which version to go with.

Christmas Releases

• *Continued from page 40*

year, he says, there has not been one single request for it.

"We do get a few calls for "White Christmas" by Andy Williams and Jim Nabors, but still in all, Crosby's is the biggest seller. And another one which is still very big is Nat King Cole's "Christmas Song."

As far as new releases this year are concerned Yoss said, "I haven't heard anything really exceptional except perhaps Elvis Presley's new one, "Merry Christmas Baby" and "Oh Come All Ye Faithful." I've put the programmers onto that one."

JUKEBOX businessman met in Virginia recently (top photo) where Music Operators of Virginia veteran Hy Lesnick, Billboard reporter Ray Brock (center) and Music Operators of America president John Trucano exchanged laughs; below (left), John Cameron, MOV's new president; Lesnick, Gilbart Bailey, new MOV secretary-treasurer; K. A. O'Connor, outgoing president; Trucano; right, MOA's attorney Nicholas Allen, Trucano and (right) Fred Granger, MOA executive vice president.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Arlington Heights, Ill.: Varied Locations

Wayne Hesch, operator;
Robert Hesch, programmar;
A&H Entertainers

Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Just an Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Imagine," John Lennon, Apple 1840;
"Stones," Neil Diamond, Uni 55310;
"Easy Lovin'," Freddie Hart, Capitol 3115;
"Family Affair," Sly & the Family Stone, Epic 5-10805;
"Chirpy Chirpy Cheep Cheep," Mac & Katie Kissoon, ABC 11306;
"All I Ever Need," Sonny & Cher, Kapp 2151.

Oldies:
"Misty," Johnny Mathis;
"Release Me," Engelbert Humperdinck;
"Tiny Bubbles," Don Ho.

Boulder, Colo.; Campus/Young Adult Location

Gus Pantelopoulos, programmer,
Front Range Music Co.

Current releases:
"American Pie," Don McLean, United Artists 50856;
"Have You Seen Her," Chi-Lites, Brunswick 55462;
"Brand New Key," Melanie, Neighborhood 4201.

Oldies:
"Joy to the World," Three Dog Night;
"Maggie May," Rod Stewart.

Chattanooga, Tenn.; Soul Location

Lloyd Smalley, programmer,
Chattenooga Coin Machine Co.

Current releases:
"Theme From 'Shaft'," Isaac Hayes, Enterprise 9038;
"I'm a Greedy Man, Pt. 1," James Brown, Polydor 14100;
"Family Affair," Sly & Family Stone, Epic 10805.

Top pick:
"What Am I Living For," Ray Charles, ABC/Tangerine 11317.

Chicago: Campus/Young Adult Location

Paul Brown, operator;
Betty Schoot, programmar;
Western Automatic Music Co.

Current releases:
"Brand New Key," Melanie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310;
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"An Old Fashioned Love Song," Three Dog Night," Dunhill 4294.

Top Pick:
"Those Were the Days," Carroll O'Connor & Jean Stapleton, Atlantic 2847.

Chicago: Soul Location

Billy McClain, programmer,
Eastern Music Co.

Current releases:
"Let's Stay Together," Al Green, Hi 2022;
"Drowning In a Sea of Love," Joe Simon, Spring 120;
"Everybody Knows About My Good Thing," (Pt. 1), Little Johnny Taylor, Ronn 55.

Top Christmas Picks:
"Christmas Song," Nat King Cole, Capitol 2955;
"That's What I Want for Christmas," Nancy Wilson, Capitol 5084;
"Merry Christmas, Baby," Charles Brown, King 6194;
"Christmas Celebration," B.B. King, Kent 412.

Emporia, Kansas: Campus/Young Adult Location

Janelle Wingreva, programmer,
Emporia Music

Current releases:
"Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Brand New Key," Melanie, Neighborhood 4201;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146.

Oldies:
"Superstar," Carpenters;
"Pusher Dan," Steppenwolf.

Madison, Wis.; Campus/Young Adult Location

Lou Glass, operator;
Pat Schwertz, programmar;
Modern Specialty Co.

Current releases:
"Brand New Key," Melonie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310;
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762;
"All I Ever Need Is You," Sonny & Cher, Kapp 2146.

Campus Christmas picks:
"Snoopy's Christmas," Royal Guardsmen, Lauri 3416;
"Jingle Bells," American Eagle Brass Band, Ambassador 239.

Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,
C & N Sales

Current releases:
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Brand New Key," Melanie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310.

Record of month:
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762.

Milwaukee, Wis: Soul Location

Jerry Koth, programmer,
Wisconsin Novelty Co.

Current releases:
"Cleanup Woman," Betty Wright, Alston 454601;
"Ain't Understanding Mello," Jerry Butler, Mercury 73255;
"Let's Stay Together," Al Green, Hi 45-2202.

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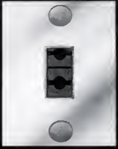
Rock-Ola's 160-selection 448 is the answer. We've added an exclusive feature called the Rock Power Amplification Switch. A flick of the Rock Power Switch sends 100% more power to both auxiliary and machine speakers. The result: pure, clear, distortion-free sound even at volume levels that only teenagers can tolerate.

Other Rock-Ola changes for 1972? Just look at the 448. The fresh, daring profile is the result of what we call Sightline Programming. Notice that the program deck is slanted at the optimum reading angle and that it's located up top, close to the line of sight. When someone wants to play a Rock-Ola we're not going to make them hunch over and squint to do it.


Rock Power Switch

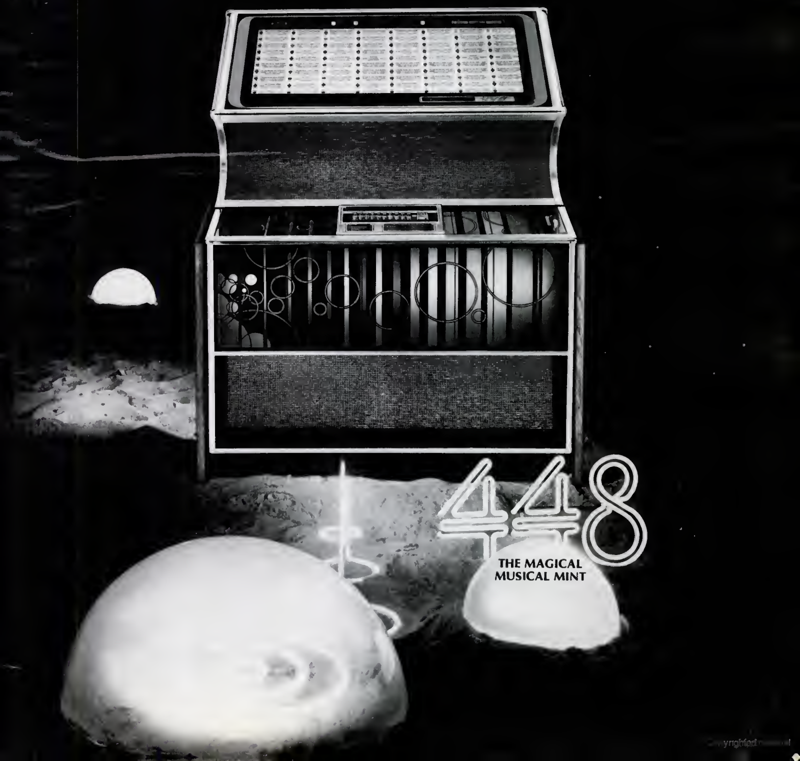
Then, there's our all new 10-Key Numbers-In-Line Selection System. It makes play easier, quicker, and more fun than ever before.

And those are just a few of the changes in our 1972 models.

Rock-Ola will stop at nothing to get that extra quarter in your cash box.

We'd even take the noise out of loud. In fact, we did.

ROCK-OLA
THE SOUND ONE



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Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	1	**ALL I EVER NEED IS YOU** Sonny & Char, Kapp 215t (MCA) (U.A., ASCAP)	9
2	2	2	3	**STONES** Nail Diamond, Uni 55310 (MCA) (Prophat, ASCAP)	6
3	3	10	21	**AN OLD FASHIONED LOVE SONG** Threa Dog Night, Dunhill 4294 (Almo, ASCAP)	5
4	4	4	7	**CHERISH** David Cassidy, Ball 45-150 (Baechwood, BMI)	6
5	5	3	2	**BABY I'M-A WANT YOU** Bread, Elaktra 45471 (Screan Gams-Columbia, BMI)	9
6	6	6	8	**THEME FROM "SUMMER OF '42"** Peter Nero, Columbia 4-45399 (WB, ASCAP)	8
7	7	11	30	**LET IT BE** Joan Baez, Vanguard 35145 (Maclan, BMI)	4
8	8	8	9	**FRIENDS WITH YOU** John Denvar, RCA 74-0567 (Cherry Lane, ASCAP)	5
9	11	22	25	**I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)** Nillsida Singars, Metromedia 231 (Shada, BMI)	4
10	13	14	14	**AN AMERICAN TRILOGY** Mickay Nawbury, Elaktra 45750 (Acuff-Rose, BMI)	7
11	19	26	28	**BRAND NEW KEY** Malanie, Neighborhood 4201 (Paramount) (Naighborhood, ASCAP)	5
12	10	9	6	**THEME FROM "SHAFT"** Isaac Nayas, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	9
13	16	30	38	**FIVE HUNDRED MILES** Naavan Bound with Tony Scottl, MGM 14314 (Atzel, BMI)	4
14	17	23	32	**THEME FROM CADE'S COUNTY** Nanry Mancini, RCA 74-0575 (20th Century, ASCAP)	5
15	14	15	15	**GOT TO BE THERE** Michael Jackson, Motown 1191 (Stain & Van Stock/Glanwood, ASCAP)	5
16	15	13	10	**THE DESIDERATA** Las Crana, Warnar Bros. 7520 (Old St. Paul, ASCAP)	12
17	12	7	5	**PEACE TRAIN** Cat Stavans, A&M 2138 (Irving, BMI)	12
18	18	17	13	**LONG AGO TOMORROW** B.J. Thomas, Sceptar 12335 (Nidden Valley/JC/Cinema S, ASCAP)	7
19	9	5	4	**TILL** Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	8
20	26	29	31	**MY BOY** Richard Narris, Dunhill 4289 (Colgems, ASCAP)	6
21	28	28	36	**SENSUOUS WOMAN** Mystic Moods, Warnar Bros. 7534 (Ginseng/Medallion Avanue, ASCAP)	4
22	30	39	—	**JOY** Apollo 100, Mega 615-0050 (Youngblood, BMI)	3
23	22	16	16	**GRANDMA'S HANDS** Bill Withars, Sussax 227 (Buddah) (Intarior, BMI)	6
24	24	25	26	**TURN YOUR RADIO ON** Ray Stavans, Barnaby 2048 (CBS) (Alllliatad Ents., BMI)	6
25	20	19	17	**IMAGINE** John Lennon Plastic Ono Band, Appla 1840 (Maclen, BMI)	9
26	33	36	—	**HEY GIRL** Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	3
27	23	21	20	**ONE TIN SOLDIER** Covan, Warnar Bros. 7509 (Cents & Penca, BMI)	9
28	—	—	—	**ANTICIPATION** Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	1
29	29	31	—	**LOVE IS ALL** Andy Williams, Columbia 4-45494 (Ensign, BMI)	3
30	32	33	—	**SCORPIO** Dannis Collay & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	3
31	31	32	—	**MUSIC FROM ACROSS THE WAY** James Last, Polydor 15028 (Chappell/Intarsong/U.S.A., ASCAP)	3
32	36	—	—	**YOU ARE EVERYTHING** Stylistics, Avco 4581 (Ballboy/Assortad, BMI)	2
33	35	—	—	**SUNSHINE** Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	2
34	37	—	—	**AMERICAN PIE** Don McLean, United Artists 50856 (In Litigation)	2
35	—	—	—	**DAY AFTER DAY** Badlingar, Appla 1841 (Appla, ASCAP)	1
36	38	38	—	**I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)** New Seekers, Elektra 45762 (Shada, BMI)	3
37	—	—	—	**SOMETHING BIG** Mark Lindsay, Columbia 4-45506 (Naw Niddan Valley/J.C./April, ASCAP)	1
38	39	—	—	**BLESS THE BEASTS AND CHILDREN** Carpentars, A&M 1289 (Screen Gams-Columbia, BMI)	2
39	—	—	—	**OPEN THE DOOR (Song lor Judith)** Judy Collins, Elaktra 45755 (Rocky Mountain National Park, ASCAP)	1
40	40	—	—	**ME AND BOBBY McGEE** Jarry Laa Lawis, Mercury 73248 (Combine, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 12/18/71

Classical Music

London of Canada in Sales Boom

MONTREAL—London Records classical division, headed by Jacques Druelle in Montreal, has achieved record-breaking sales results again this quarter. The boom, occurring on London's stock items as well as new releases, indicates a growing trend towards wider acceptance of classical product. Although much of the credit is due to London's aggressive classical marketing division, the product has been strengthened too by the London sweep of international awards for classical excellence in the past few months including the Montreux Award for the New Philharmonic's "Firebird," the Diplome D'Honneur for conductor Georg Solti, and seven Edison Awards.

Classical sales are up across the board in Canada, and good response has been listed to Polydor's "Greatest Hits" series and the latest Waldo de los Rios set, "Mozart Mania."

Decca Ltd. Tops Prize List With Four in Paris Awards

PARIS — American operatic tenor James King (DGG) received one of the major awards at the 1971 National Academy of Lyrical Recordings prize-giving recently held at the Paris Opera-Comique.

King was presented by veteran French opera singer Georges Thill with the Prix Arturo Toscanini—Marcelle Denya-Cortney for the best foreign integral opera recording in which he took the leading role. This was Rafael Kubelik's five-disk "Lohengrin," which also featured Gundula Janowitz, Gwyneth Jones, Thomas Stewart and Karl Ridderbusch and the Bavarian Radio Orchestra & Chorus.

Deutsche Grammophon also took a major 1971 award, the Cultural Affairs Grand Prix, for Montserrat Caballe's performance of arias from French opera, with Reynald Giovaninetti and the New Philharmonia Orchestra of London.

British Decca topped the prize list with four of the 17 awards—Solti's "Magic Flute," Luciano Pavarotti's Italian Arias, Marilyn Horne's Mahler & Wagner Lieder, and Nicolai Ghiaurov's Italian Arias. RCA and Pathe Marconi took three awards each.

The awards were as follows:

Recorded Lyrical Performance: Montserrat Caballe, French arias; Reynald Giovaninetti, New Philharmonia Orchestra (DGG); **First Opera Recording:** Krzysztof Penderecki's "Les Diables de Loudun"; Tatiana Troyanos, Andrzej Hiolski, Hamburg State Orchestra & Chorus, Marek Janowski (Philips); **Integral French Opera Recordings:** Leo Delibes' "Lakme"; Mady Mesple, Charles Burles, Opera-Comique Orchestra & Chorus, Alain Lombard (Pathe-Marconi); **Integral Foreign Recording:** Richard Wagner's "Lohengrin"; Gundula Janowitz, Gwyneth Jones, James King, Bavarian Radio Symphony Orchestra & Chorus, Rafael Kubelik (DGG); **Lyrical Cast:** 1. Wolfgang Mozart's "The Magic Flute"; Christina Deutekom, Pilar Lorengar, Vienna Opera Orchestra & Chorus, Georg Solti (Decca). 2. Ludwig van Beethoven's "Fidelio"; Helga Dernesch, Jon Vickers, Berlin Opera Orchestra & Chorus, Herbert von Karajan (Pathe-Marconi).

Also **Religious Or Secular Oratorio:** Franz Liszt's "Christus"; Sandor Nagy; Joszef Reti, Hungarian State Orchestra & Budapest Chorus, Milkos Forrai (Hungaroton-AZ.); **Lyrical Recording Conductor:** Gustav Mahler's "Das Klagende Lied"; Evelyn Lear, Grace Hoffman, London Symphony Orchestra & Chorus, Pierre Boulez (CBS).

Male Singer: Luciano Pavarotti, Italian arias; Vienna Opera Orchestra & Chorus, Nicola Bescigno, New Philharmonia Orchestra, Leone Magiera (Decca.); **Female Singer:** Marilyn Horne; Mahler's "Kindertotenlieder," and Wagner's "Wesendoncklieder"; Royal Philharmonia Orchestra, Henry Lewis (Decca); **Interpretation:** Gerard Souzay; Gabriel Faure's "La Bonne Chanson"; accompanist: Dalton Baldwin (Pathe-Marconi); **Initiative Or Collection:** 1. "Unforgettable Wagner"; Flagstad, Melchior, Bjoerling, Rethberg, Traubel, Crooks, Thoberg, Svanholm; conductors Arturo Toscanini, Charles Munch (RCA). 2. Opera & Comic Opera Areas; Tita Ruffo (RCA). **Reissne:** Enrico Caruso opera, comic opera, religious songs and arias (RCA).

Also, **Male Recital:** Nicolai Ghiarov, Italian arias; London Symphony Orchestra, Claudio Abbado (Decca). **Folklore & Musical Research:** Gypsy Songs; recorded by Valentin Baglaienko (Le Chant du Monde). **Technical Achievement:** Benjamin Britten's "Ceremony of Carols"; Andre Caplet's "Messe a trois Voix": Maitrise Gabriel Faure, conducted by Therese Farre-Fizio (Barclay-Classic).

DGG LP's Take Honors

HAMBURG—Recordings from Deutsche Grammophon have recently been among the award-winners in annual persentations from both the German and Dutch record industries.

DGG recordings which received awards from the local Deutscher Schallplattenpreis were:

A. Scriabin "Le Poeme de l'Extase," Op. 54/Peter Tchaikowsky's "Romeo & Juliet," both by the Boston Symphony Orchestra under Claudio Abbado; The String Quartets of Schoenberg, Berg, Webern ("New Vienna School"), on a five-LP set by the La Salle Quartet; Brahms' Quartet No. 1 in G minor, Opus 25, for Piano, Violin, Viola & Cello, played by Emil Gilels, Norbert Brainin, Peter Schidlof & Martin Lovett.

Edison awards, presented by the Dutch record industry, were given to the following DGG recordings:

Leos Janacek's "Sinfonietta, Taras Bulba," played by the Bavarian Radio Symphony Orchestra, conducted by Rafael Kubelik; the complete piano sonatas of Franz Schubert, available on a nine-LP set available on a 1970 subscription, by Wilhelm Kempff; the Concert Piece for Harp & Orchestra in G major, Opus 154, by Camille Saint-Saens, the Concertino for Harp & Orchestra by Germaine Tailleferre and the Concerto for Harp & Orchestra by Alberto Ginastera, all by harpist Nicanor Zabaleta with the Orchestre National de l'ORTF, Paris, under Jean Martinon; Alban Berg's Violin Concerto and Jean Martinon's Concerto for Violin & Orchestra, Op. 51, featuring Henryk Szerynk with the Bavarian Radio Orchestra conducted by Rafael Kubelik; and Wagner's "Lohengrin," contained in a five-LP set, with Kubelik again conducting the Bavarian Radio Orchestra.

Music Merchandising Degree Help Create New Executives

• *Continued from page 28*

Minneapolis, Minn., for two years. Later he joined Geminhardt Company (piano and piccolo manufacturer) and is the firm's Southeastern representative. Another former intern is now employed at a N.Y. advertising agency specializing in promotion of music products.

"Every intern we've sent out in the past five years has elected to remain in the music business and is employed," said Reed. "The point is the young people we recommond to the industry as interns go there with a broad knowledge of the industry as a whole. They go to a particular firm because this part of the industry is their interest, and they are there to learn from the ground up. They may start at the bottom, but you can be sure they won't remain there too long."

Reed concluded, "The basic foundation of successful music merchandising is the student's ability to grasp and understand the place of music—all kinds of music—in our contemporary society. To merchandise is to sell in its broadest interpretation; but successful merchandising is more than selling. It requires far more than just a grasp of sales, promotional and advertising techniques. The true music merchandiser must have some first-hand knowledge of music, plus a fairly widespread knowledge of the place of music in our society at the present time. That's what our Music Merchandising program is all about."

PHILIPS' FIRST OPERA TAPE

NEW YORK—Philips will release its first major operatic work on cassette in U.S. and U.K. shortly after Christmas. The opera, "Le Nozze Di Figaro," features Colin Davis conducting the BBC Symphony orchestra with soloists Mirella Freni, Jessye Norman, Wladimiro Ganzarolli, Ingvar Wixell and Yvonne Minton and will be issued as a 2-LP tape pack. A price for the set has yet to be decided.

Brazen Cut-Raters

• *Continued from page 34*

hoods and distributing a catalog listing scores of top chart titles. Marshall Frenkel, co-owner of Pan American Dist., said cut-rate Latin tape and disk product is flourishing indicating that the problem is spreading beyond contemporary product categories (Billboard, Dec. 11).

MARSHALL FIELD, Chicago, recently put on a window display of London Records classical catalog. The window was set up through the cooperation of Erwin Barg, promotion executive at London Records Midwest, the firm's branch outlet in nearby Niles, Ill.

Fan Fair Pre-Reservations Already Over 5,000 Total

NASHVILLE — Attendance of more than 5,000 is virtually assured for the 1st annual Fan Fare convention scheduled for April of 1972, early indications showed.

Although actual registration will not take place until next March 1, inquiries both to WSM and to the Country Music Association—co-sponsors of the event—have numbered more than 4,000 already.

"We could go way beyond our greatest expectations," said E.W. "Bud" Wendell, manager of the "Grand Ole Opry."

Wendell noted that CMA already had received nearly 4,000 such notifications of attendance, while his office has on file "hundreds" of them. He said he had not yet even had time to process them.

The notifications to both CMA and to WSM primarily seek registration information, and hotel or motel accommodations.

Wendell has been working with Ellen Tune, former hotel official here, who has formed her own company to coordinate conventions. Under a tentative plan, Miss Tune would arrange all accommodations, working in close cooperation with lodging places in the area.

Many of the inquiries have come from disk jockeys who plan to bring up to 100 fans each to the gathering, which is intended to give the country music fan the attention of which he or she is deprived at the industry convention in October. Several fan clubs also have indicated mass attendance.

The record companies also are offering co-operation, both CMA and WSM pointed out. RCA is the first of the major labels to indicate that most of its artists will be on hand to entertain the masses at the four-day function.

Wendell emphasized that there will be no official registration prior to March 1. At that time all of the details will be formulated, including the arrangements for accommodations.

The April function immediately precedes the opening of Opryland here.

Nashville Scene

Jim Richards of Princess Records came to Nashville to form Wrong Way Music, an ASCAP publishing firm, and signed as a writer with that organization. . . . In an expanding move, **Jimmy Key**, president of Newkeys Music and Rice Records, announced the appointment of **Ed Hamilton** to the position of national sales and promotion director for both companies. Ed has 18 years experience in radio, plus all sorts of work in the record industry. He's a top man. . . . **Bill Phillips** has finished his first session at UA, under the tutelage of **Scotty Turner.** The release will be an old **Neil Diamond** hit. He also has cut some **Cindy Walker** material. . . . **John L. Sullivan** has been signed by Shue Records to produce the label's artists in Nashville. The first release, that of **Shirley Adams,** is "You're Barking Up the Wrong Tree." . . . **Gene Bardell** of **Pappy Daily's** "D" label in Dallas is selling strong in the southwest and as far East as New Orleans. The firm is looking for a major to pick it up quickly. It's titled "Jacksonville."

Brite Star promotions got into the holiday spirit early this year. **Wally Carter** and **Tex Clark** gave away 10 turkeys to needy families in the area adjacent to Music Row. It was done through a local church. . . . **Tommy Jones,** a 17-year-old winner of the Chet Atkins Guitar Festival, has completed his first session for Ovation, produced by **Henry Strezlecki.** Henry believes it's the first quad-country record. . . . The new **Henry Mancini** album, featuring eight country instrumentalists, is being pushed hard by Decca, and has strong acceptance on country stations. **Charley Pride** does the vocal for the movie soundtrack of "All His Children." . . . The **Osborne Brothers** have their best album ever, with the top track their version of "Country Roads." . . . The perennial favorite, "Blue Christmas," is getting its strongest seasonal air play ever. It was written many years ago by **Billy Hayes.**

The Shelby Singleton Corporation, pushing the theme of good things happening in 3's, has released three strong albums by **Jeannie C. Riley, Johnny Cash** and **Jerry Lee Lewis,** the latter two on Sun Records, covering their original golden hits. . . . **Danny Davis** and the Nashville Brass, after a 10-day stay in a plush New York state night club, dashed to Las Vegas for the fair convention. . . . **Harold Lee** has finished his second single on Cartwheel, both produced by **Bob Millsaps.** Millsaps, by the way, has been retained by the Cordell Fishing Tackle Company to write and produce the sound track on a 30-minute film to be aired on educational TV stations throughout the country. All music will be cut in Nashville studios with a strong bluegrass flavor. . . . Silicon Music Productions of Garland, Tex., has turned out a country release by **Margie Louise** called "Hayrick Mountain." It's on the Domino Label, and shows promise.

Paramount, just a couple of weeks before Christmas, has picked up a Christmas single produced by **Chuck Glaser** for a rush release. The tune, written and recorded by **George Bowers,** who raises Christmas trees in Indiana, is titled "Christopher, The Christmas Tree," and it was put out on the Nashville Talking Machine label, owned by the **Glaser Brothers.** . . . The third annual "Opry" Duck Hunt is underway, hosted by **Bud Wendell,** the show's manager. Along for the shooting are **Tex Ritter, Charlie Walker, Jimmy Newman, Tom T. Hall, Grandpa Jones, Jim Ed Brown,** and National Life Insurance executive **Neil Craig,** who is also a songwriter. It takes place each year at Reelfoot Lake. . . . The **Four Guys** once more are doing back-up work at the "Opry." They are doing so much session work now that it behooves them to stay in town and make a bundle on Saturday nights.

Stu Phillips has an unusual, personal touch to his weekend appearances. His 15-year-old daugh-

(Continued on page 46)

Charley Wright, Murray Nash Form Promo/Production Firm

NASHVILLE — A merger of production and publishing companies owned by R. Murray Nash of Nashville and Charles Wright of Dallas has been announced by the two men.

Under the set-up, Nash will supervise promotion and distribution of all product from here, and Wright will handle the production chores in Dallas.

However, recording sessions will be held in both cities. In addition to pushing current artists on the Danrite label, the two will activate a new record company known as All Seasons.

TV Show Tapes Country Stars

By BILL WILLIAMS

NASHVILLE — Lee Giroux Enterprises has just concluded a series of three videotapes here for "Success Story," to be part of a continued run in 185 markets.

The show, which uses Nashville-based country artists for the first time, is sponsored by Physicians Mutual Insurance Company. It is shown in selected sponsored markets across the nation.

Giroux did interviews at WSIX-TV here with Dolly Parton and Colonel Sanders (of chicken fame); with Roy Acuff and Jane Dowden, president of Show Biz, Inc.; and with Minnie Pearl and Tex Ritter. The interviews are based on promotion of the free enterprise system.

Earlier, in a series of tapings at Palm Springs, an interview with Tex Williams was included.

Physicians Mutual also sponsors the "Florida Boys" television show with Les Beazley, and taped three of them while officials were here. Nine of 13 in the current series now are concluded. This production is handled by Show Biz.

Here to oversee the productions was Carter H. Hites Jr., vice president of the Omaha-based insurance company.

News Service Acquires 'NR'

NASHVILLE — The Nashville Reporter, a weekly news broadcast service produced for the past year by Bill Hudson and Associates here, will be sold and distributed to broadcasters in the future by Together of Memphis, Inc.

The weekly series features voiced reports of news concerning the country music industry and its artists and is written and produced for use by broadcasters nationwide as a programming aid, with local sponsor identity. The series has been tested in several markets for more than a year and has met with success. The Hudson agency reports 100% renewal by both broadcasters and sponsors in every market.

Fred Still, president of Together of Memphis, said initial reaction from broadcasters to the series has been excellent, and he expects more than 50 stations to be carrying the series by the end of the year. The Hudson agency has been running the reports on a number of stations in California, Florida and Georgia.

Still said the reports started on several new stations Dec. 1, including KLAC in Los Angeles and KVOC in Tulsa. The series will continue to be written by Hudson's editorial staff here, but will be taped and distributed from Together's Memphis studios.

Foundation Names Full-Time Director

NASHVILLE—William Ivey, a native of Detroit, Mich., has been named to the newly-created post of executive director of the Country Music Foundation, Inc. (CMF).

Ivey will be responsible for providing a clearing-house for information on country music, and the actual direction of the Hall of Fame, Library and Media Center.

"The collection housed in the . . . Center must be enlarged to the point where it becomes the definitive research center for all students of Country Music," Ivey said. "Working in close cooperation with scholars, journalists and individuals in the music industry, the Foundation must encourage the study of country music as an important aspect of the American cultural heritage."

Ivey was named to his position by the CMF board of directors.

The new executive director, who was born in Detroit, received a degree in American History from the University of Michigan, and studied at the Indiana University Folklore Institute from 1966 to 1971. He received a master of arts degree in Folklore and Ethnomusicology in 1970. He presently is completing research on a Ph.D. dissertation in Folklore and History.

A semi-professional guitarist, he also has taught stringed instruments. He also has done radio and television production.

Music City Studios Slate Big Month

NASHVILLE — December, usually a month of doldrums in studios here, is turning into one of the busiest of the year for recordings, a survey shows.

Studios not only are doing business three and four times that of a comparable period a year ago, but are far surpassing anything done in the summer months of this year.

Even though RCA is doing some studio work, and is hosting a national meeting, sessions are booked strong for almost the entire month. Mercury reports one of heaviest months, with Jerry Kennedy set for both single and album sessions.

Decca has been curtailed slightly by the hospitalization of Owen Bradley for eye surgery, but there is no slowdown elsewhere. Just the opposite is true.

Aside from Kennedy, some of the real busy producers are Jerry Bradley and Ronnie Light at RCA; Earl Ball, Joe Allison and Bill Walker for Capitol; Glen Sutton and Billy Sherrill for Epic; Don Law for Columbia; Jim Malloy and Larry Rogers for Mega, and Jim Vienneau for MGM. All have multiple sessions in December.

The studios, major and minor, throughout the city report business ranging from normal to way above normal. A few are booked right up to Christmas eve.

Most of those questioned attribute the studio surge to an upturn in business generally, and indicate that this trend will continue into the first quarter of 1972. Some of the studios with strong bookings include Music City, Quadrasonic, Woodland, Jack Clement, Bradley's Barn, Monument, Athena, and the majors already mentioned.

Dyersburg Studio And Label Started

DYERSBURG, Tenn.—Still another West Tennessee major studio is about to open, this one primarily for the cutting of country music.

Parks Matthews Jr., president and major stockholder of Mid South Recording Corporation, said the studio will open February "to catch the overflow from Memphis and to give West Tennessee another good facility."

The 8-track studio, which will be available for custom use, also will be used by Matthews for his own label, Mid South Records, and to house his BMI publishing company, Mid South Music.

Matthews, who worked with several studios and artists in Memphis, already has done his first country record, and plans to do more even before the studio is completed. Although confining his distribution to now to the southern states, Matthews claims to have had an initial sale of 20,000 with a song by Tommy Rogers. Rogers, managed by Riley Jones of RJ Productions, was produced by Matthews. A second production is that of Wolfman and the Pack, a group described by Matthews as a mixture of pop and country.

The first sessions were done at Arlue Studios in Jackson, Tenn., also in the western part of the state, with the overdubbing and mixing at American in Memphis.

Matthews spent considerable time at American, and also worked in Memphis with Dan Penn.

The new label plans to sign four country artists to its roster, and begin a slow expansion program. Matthews currently is working with only four distributors. He said he would add more when a record begins to happen, and is completely satisfied with his current sales picture.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"RUDOLPH THE RED NOSED REINDEER"
Tiny Tim—Vic Tim

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)
"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)
"THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou (Wrayco)
"YOU'RE THE OTHER HALF"—Dottie West (RCA)
"ONE MORE"—Gene Tyndall (Twilight)
"SOMEONE WRITE A PRETTY SONG"—Bobby Hardin (Mega)
"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)
"ONE PIECE AT A TIME"—T Tommy (Oak Ridge)
"THERE'S NO TEARS IN HEAVEN"—Sue Williams (Arron)
"SAM THE LUMBERJACK"—Freddie Pigg (Rimrock)
"I COULDN'T LIVE WITHOUT YOU"—Tommy Westmorland (Big Star)

ALBUM OF THE WEEK
"GO AWAY LITTLE GIRL"—Lawrence Welk (Ranwood)

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WILL BE LOVING YOU AGAIN FOR PLAYING
"WHEN'S THE LAST TIME"
SUGARHILL #018

BY
BOB YARBROUGH

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Nashville Scene

• *Continued from page 45*

ter, a talented youngster named Leagh, buys him a flower for his label to wear on stage. . . . British country singer **Peter Sayers** has sailed for home. After seven years in this country, he will entertain in England and help operate a record shop there as well. . . . **Loretta** and **Mooney Lynn** are off for a month of rest in Mexico. . . . **Audie Ashworth** escorted the **Laurel Canyon,** a new group, to the "Opry" for their first brush with country music. They'll do back-up work with **Dianne Davidson** for Janus Records. . . . **Jimmy Newman** has succeeded in bringing **Rufus Thibodeaux** to Nashville to play the Cajun fiddle on a series of sessions. It's Rufus' first visit here for a session since 1956. . . . "Hee-Haw" is trying to do 13 shows in three weeks, finishing just before Christmas. Cast and producers are going day and night. . . . **Jimmy Key,** president of Rice Records, has signed **Kim Morrison** to a recording contract. Miss Morrison, formerly with Mercury, is half Cherokee Indian. She moved to Nashville two years ago.

Cleveland country musicians have done several benefit shows, one for the late **Burl Meeks,** others for **John Britzman,** who remains in serious condition. Britzman is bass man for the **Southern Comforts.** . . . **William Moore** and his wife, of Raven Records Sacramento, have concluded a cross country tour to see and hear their artists. The **Perry Sisters,** who record for Raven, have played for 40 weeks at the Nashville North Club in Boston, and are doing radio shows at WWCO, Hartford. . . . **David Rogers** returned from Hurley's in Chester, Pa., to appear for a week at the Red Carpet Lounge in Nashville for a week. He'll go to Atlanta to do a couple of charity performances sponsored by WPIO, Columbia and Epic. . . . **Sandy Posey** and husband **Billy Robinson** are parents of a new baby girl named Amy Marie. . . . The **LeGarde Twins** returned from a month-long tour of Australia to open a three-week engagement at Vancouver's Bayshore Inn. . . . Mounted policemen will provide the security of Opryland. The entertainment complex will utilize horses and trained horsemen, and three of them now are patroling the 369-acre construction site. **Les Moore** is director of security.

A surprise visitor at a recent nightclub appearance of **The Stonemans** in Baltimore was burlesque stripper **Blaze Starr,** who confessed to being a country music devotee. . . . **Jim Ed Brown** has had the most successful year of all in personal appearances, and set several records along the way. . . . The **Jack Greene-Jeannie Seely** show has been set for a 14-day stand at the King of the Road roof here in January. It's the first time a real country act has headlined there. . . . The new Tommy Overstreet LP has his version of hits by **Charley Pride, Freddie Hart, Johnny Paycheck** and **Dicky Lee.** . . . **Charles Wright** of Danrite Records in Dallas announces releases by several new artists. They are Chuck Gray of Dallas, **Bob Broughton,** Reidsville, N.C.; **Dennis Baird,** Texarkana; **Darrel Plymale,** Columbus, O., and **Doc Beam** of Austin, Tex. . . . **Minnie Pearl** and **Grandpa Jones** head to Los Angeles this week for guest appearances on the Glen Campbell Show. . . . **Roy Clark** and **Hank Thompson** did a guest shot last week with the Tulsa Philharmonic Orchestra, under the direction of **Skitch Henderson.** . . . Two of the **Tex Clark** acts have been signed by **Buddy Lee.** They are **Marty Martel** and **Teddy Vaughn.** . . . **Willie Rainsford** has formed his own publishing house here, Reinsford Music, BMI.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 12/18/71

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	**EASY LOVING** Freddia Hart, Capitol ST 838	13
2	2	**SINGS HEART SONGS** Charley Pride, RCA LSP 4617	4
3	3	**WE GO TOGETHER** Tammy Wynette & George Jones, Epic E 30733 (CBS)	7
★ 4	16	**WOULD YOU TAKE ANOTHER CHANCE ON ME** Jerry Lee Lewis, Mercury SR 61346	6
5	4	**I'M JUST ME** Charley Pride, RCA LSP 4560	23
6	5	**YOU'RE MY MAN** Lynn Anderson, Columbia C 30793	22
7	7	**I WON'T MENTION IT AGAIN** Rey Price, Columbia G 30510	28
8	8	**SILVER TONGUEO DEVIL & I** Kris Kristofferson, Monument Z 30679 (CBS)	11
9	9	**PITTY, PITTY, PATTER** Susan Raye, Capitol ST 807	16
10	10	**IN SEARCH OF A SONG** Tom T. Hall, Mercury ST 61350	14
11	11	**SOMEDAY WE'LL LOOK BACK** Marla Haggard & the Strengers, Capitol ST 835	16
★ 12	17	**HOW CAN I UNLOVE YOU** Lynn Anderson, Columbia C 30925	3
13	14	**WORLD OF LYNN ANOERSON** Columbia C 30902	10
14	15	**FOR THE GOOD TIMES** Ray Price, Columbia KC 30160	68
15	6	**THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II** Columbie KC 30887	9
16	18	**HERE COMES MY HONEY AGAIN** Sonny James, Capitol ST B49	3
17	13	**YOU'RE LOOKING AT COUNTRY** Loralla Lynn, Decca DL 75310 (MCA)	10
18	20	**BEST OF CHARLEY PRIDE** RCA Victor LSP 4223	18
★ 19	35	**ANNE MURRAY & GLEN CAMPBELL** Capitol SW 869	2
★ 20	30	**HIS GREATEST HITS, VOL. 2** Bill Anderson, Decca DL 75315 (MCA)	5
21	21	**WELCOME TO MY WORLD** Ray Price, Columbia G 30878	3
22	19	**KO-KO JOE** Jerry Reed, RCA LSP 4596	14
23	24	**IT'S A SIN TO TELL A LIE** Slim Whilman, United Artists UAS 6819	4
24	26	**ROSE GAROEN** Lynn Anderson, Columbie C 30411	52
★ 25	40	**RANGER'S WALTZ** Mom and Dads, GNP Crescendo GNPS 2061	6
26	28	**ME & BOBBY McGEE** Kris Krlstofferson, Monument Z 30817 (CBS)	11
27	12	**TAMMY'S GREATEST HITS, VOL. 2** Tammy Wynatla, Epic E 30733 (CBS)	16
28	22	**MISSISSIPPI TALKIN'** Jerry Clower from Yazoo City, Oecca DL 75286 (MCA)	22
29	23	**COAT OF MANY COLORS** Dolly Parton, RCA LSP 4603	8
30	31	**HE'S SO FINE** Jody Millar, Epic E 30659 (CBS)	17
★ 31	42	**HANK THOMPSON'S 25th ANNIVERSARY ALBUM** Dot DOS 2-2000 (Paramount)	2
32	32	**LIVING AND LEARNING/TAKE MY HANO** Mal Tillis & Sherry Bryce, MGM SE 4800	3
33	29	**POEMS, PRAYERS & PROMISES** John Denvar, RCA LSP 4499	25
34	34	**WORLD OF MARTY ROBBINS** Columbie G 30881	6
35	25	**HELP ME MAKE IT THROUGH THE NIGHT** Semmi Smith, Mega M31-1000	41
★ 36	45	**LIVE AT THE SAM HOUSTON COLISEUM** Mel Tillis, MGM SE4788	12
37	33	**THE LAST TIME I SAW HER** Glan Campbell, Capitol SW 733	21
38	39	**A MAN CALLED TEX** Tex Williams, Monumant Z 30909 (CBS)	4
39	41	**I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING** Conway Twilly, Decca DL 75292 (MCA)	16
40	27	**BEST OF BUCK OWENS, VOL. 4** Capitol ST 830	7
41	43	**MAGNIFICENT SANCTUARY BANO** Roy Clark, Dot DOS 25993 (Peremount)	3
42	36	**TODAY** Merty Robbins, Cnlumbie C 30816	15
43	37	**FRISCO MABELJOY** Mickey Nawbury, Elaktra EKS 74107	5
44	44	**A MAN IN BLACK** Johnny Cash, Columbia C 30440	27
★ 45	—	**AERIE** John Denver, RCA LSP 4607	1

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/18/71

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	**KISS AN ANGEL GOOD MORNIN'** Charley Prida, RCA 74-0550 (Playback, BMI)	9
2	3	**SHE'S ALL I GOT** Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	11
2	3	**WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE** Jarry Lee Lawis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	7
4	5	**DIS-SATISFIED** Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	11
5	6	**COAT OF MANY COLORS** Dolly Parton, RCA 74-0538 (Owepar, BMI)	8
6	7	**COUNTRY GREEN** Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	9
7	2	**DADDY FRANK (The Guitar Man)** Merla Haggard & the Strangars, Capitol 3198 (Blue Book, BMI)	10
★8	10	**(I've Got A) HAPPY HEART** Susan Rava, Capitol 3209 (Blue Book, BMI)	6
9	8	**LEAD ME ON** Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	12
10	9	**HERE COMES HONEY AGAIN** Sonny James, Capitol 3174 (Marson, BMI)	12
★11	18	**LIVING AND LEARNING** Mel Tillis & Sharry Bryca, MGM 14303, (Sawgrass, BMI)	8
★12	24	**YOU BETTER MOVE ON** Billy (Crash) Craddock, Cartwheel 201 (Spartus/Kava, BMI)	7
13	11	**MAIDEN'S PRAYER/ HOME SWEET HOME** David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI)	13
14	14	**I'M SORRY IF MY LOVE GOT IN YOUR WAY** Connie Smith, RCA 74-0535 (Blue Crest, BMI)	10
15	16	**BURNING THE MIDNIGHT OIL** Portar Wagoner & Dolly Parton, RCA 74-0565 (Owapar, BMI)	6
16	17	**ROSES & THORNS** Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	9
17	15	**EARLY MORNING SUNSHINE** Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	12
★18	23	**ALL I EVER NEED IS YOU** Ray Sandars, United Artists 50827 (United Artists/Racer, ASCAP)	12
★19	43	**ONE'S ON THE WAY** Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	2
20	19	**ANOTHER NIGHT OF LOVE** Freddy Wallar, Columbia 4-45451 (Young World/Canter Star/Equinox, BMI)	13
21	20	**BABY, I'M YOURS** Jody Millar, Epic 5-10785 (CBS) (Blackwood, BMI)	11
22	12	**HITCHIN' A RIDE** Jack Rano, Target 00317 (Mega) (Intuna, BMI)	11
★23	40	**I CAN'T SEE ME WITHOUT YOU** Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	3
★24	28	**BRING HIM SAFELY HOME (To Me)** Sandy Posey, Columbia 4-45458 (Tree, BMI)	8
25	25	**TRACES OF A WOMAN** Billy Walker, MGM 14305 (Forrest Hills, BMI)	6
26	27	**SOMEWHERE IN VIRGINIA IN THE RAIN** Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	7
27	22	**PAPA WAS A GOOD MAN** Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	10
★28	35	**CAROLYN** Marla Haggard, Capitol 3222 (Shade Tree, BMI)	3
★29	37	**BABY'S SMILE, WOMAN'S KISS** Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	4
30	30	**A CHAIN DON'T TAKE TO ME** Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	7
31	31	**A DOZEN PAIR OF BOOTS** Dal Reevas, United Artists 50840 (Palo Duro, BMI)	9
32	32	**CATCH THE WIND** Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	7
33	33	**RUBY YOU'RE WARM** David Rogers, Columbia 4-45478 (Tree, BMI)	6
34	34	**THE NIGHT THEY DROVE OLD DIXIE DOWN** Alica Craach, Target 0138 (Mega) (Canaan, ASCAP)	6
35	13	**I'LL FOLLOW YOU (Up to Our Cloud)** Georga Jones, Musicor 1446 (Clad, BMI)	12
36	36	**HOW CAN YOU MEND A BROKEN HEART** Duana Dee, Cartwhaal 200 (Casserole/Tamerlane, BMI)	10
37	38	**THE MORNIN' AFTER BABY LET ME DOWN** Ray Griff, Royal American 46 (Blue Echo, ASCAP)	5
38	21	**NEVER ENDING SONG OF LOVE** Dickia Laa, RCA 48-1013 (Metric, BMI)	14
★39	44	**THINK AGAIN/A WOMAN LEFT LONELY** Patti Paga, Marcury 73249 (Jack & Bill, ASCAP/Equinox/ Cantar Star/Pann, BMI)	5
40	42	**I'VE COME AWFUL CLOSE** Hank Thompson, Dot 17399 (Paramount) (Chass, ASCAP)	3
41	41	**RECONSIDER ME** John Wasley Rylas I, Plantation 81 (SSS Intl.) (Singlaton, BMI)	6
42	46	**IT'S FOUR IN THE MORNING** Faron Young, Marcury 73250 (Chasmont, BMI)	3
43	29	**WE'VE GOT EVERYTHING BUT LOVE** David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	12
44	45	**TOO OLD TO CUT THE MUSTARD** Buck & Buddy, Capitol 3215 (Acuff-Rosa, BMI)	3
★45	51	**I'M A TRUCK** Red Simpson, Capitol 3236 (Plaque/Ripcord//Central Songs, BMI)	3
46	47	**ALRIGHT I'LL SIGN THE PAPERS** Jaannia Seely, Decca 32882 (MCA) (Cadarwood, BMI)	5
47	48	**HOUSTON BLUES** Jaannia C. Rilay, MGM 14310 (Acuff-Rosa, BMI)	5
★48	53	**MUCH OBLIGE** Jack Greena & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	2
★49	63	**I ALREADY KNOW (What I'm Getting For My Birthday)** Wanda Jackson, Capitol 3218 (Trae, BMI)	4
50	26	**EASY LOVING** Freddie Hart, Capitol 3115 (Blua Book, BMI)	24
51	52	**A PART OF YOUR LIFE** Charlia Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	4
52	39	**MAGNIFICENT SANCTUARY BAND** Roy Clark, Dot 17385 (Paramount) (Baechwood/Racla, BMI)	8
53	54	**TURN YOUR RADIO ON** Ray Stavans, Barnaby 2048 (CBS) (Affiliatad Ents., BMI)	3
54	61	**TODAY'S TEARDROPS** Bobby Lewis, United Artists 50850 Sea-Lark, BMI)	4
55	56	**FORGIVE ME FOR CALLING YOU DARLING** Nat Stuckay, RCA 74-0590 (Blua Crest/Hill & Range Songs, BMI)	2
56	57	**TONIGHT MY BABY'S COMING HOME** Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	2
57	58	**RED, RED WINE** Roy Drusky, Mercury 73252 (Tallyrand, BMI)	2
58	59	**WHAT A PRICE** Johnny Russell, RCA 74-0570 (Travis, BMI)	2
★59	69	**COTTON TOP** Carl Parkins, Columbia 4-45466 (Cadarwood, BMI)	2
60	60	**I SAW THE LIGHT** Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	4
61	62	**I'M GONNA LEAVE YOU** Charlie Louvin & Malba Montgomary, Capitol 3208 (Malba-Jack/ Balla Maade, ASCAP)	4
★62	73	**YOU CAN'T GO HOME** Slatlar Brothars, Mercury 73253 (House of Cash, BMI)	2
63	64	**CINDERELLA** Tony Booth, Capitol 3214 (Blua Book, BMI)	3
64	50	**I SAY A LITTLE PRAYER/ BY THE TIME I GET TO PHOENIX** Glan Campbell & Anna Murray, Capitol 3200 (Blue Saas/Jac, ASCAP/Rivers, BMI)	8
65	55	**I LOVE YOU DEAR** Eddy Arnold, RCA 74-0559 (Alpine, ASCAP)	6
66	—	**AIN'T THAT A SHAME** Hank Williams, Jr., MGM 14317 (Travis, BMI)	1
67	72	**DON'T SAY YOU'RE MINE** Carl Smith, Columbia 4-45497 (Seaview, BMI)	2
68	75	**LOVELIEST NIGHT OF THE YEAR** Slim Whitman, United Artists 50852 (Robbins, ASCAP)	2
69	70	**GENTLE RAINS OF HOME** Georga Morgan, Decca 32886 (MCA) (4 Star, BMI)	2
70	71	**THE HAPPINESS OF HAVING YOU** Jay Laa Webb, Decca 32887 (MCA) (Contantion, SESAC)	4
★71	—	**RUBY GENTRY'S DAUGHTER** Arlana Hardeu, Columbia 4-45489 (Green Grass, BMI)	1
★72	—	**JUST ONE MORE TIME** Johnny & Jonia Mosby, Capitol 3219 (Glenwood, ASCAP)	1
★73	—	**GOODBYE** David Frizzal, Cartwheel 202 (Tree, BMI)	1
★74	—	**DID WE HAVE TO COME THIS FAR** Wayna Kamp, Decca 32891 (MCA) (Blue Crest/Hill & Range, BMI)	1
★75	—	**NEVER HAD A DOUBT** Meyf Nuttar, Capitol 3226 (Blue Book, BMI)	1

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Dear FIND Deelers:

This page contains the New LP/TAPE Releases for the current week.

IT IS IMPORTANT THAT THIS PAGE BE REMOVED FRDM BILLBOARD AND PLACED ON YOUR FIND SPECIAL ORDER OESK SO YOUR CUSTOMERS CAN ORDER THIS MERCHANDISE WEEKLY AS IT IS ISSUED.

As you know, the next FIND Catalog will be issued the second week in January. It will contain over 40,000 selections and of course will be much more complete than the catalog you are presently using.

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(Advertisement)

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enabln retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are nnw available from FIND for immediate dnlivery to FIND dealers. All other listings (not in bold facn) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering systnm, is used as the FIND order number, and appears in bold face type.
Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; RT—8-track cartridgn.

ARTIST, THle
Config., Label, No., List Price

POPULAR

A

ALEKANDER, NAROLD
Sunshine Man
(LP) Flying Dutchmen FD 10145
ALLEN, RANCE, GROUP
Truth
(LP) GTS 2701
ALZO
Looking for You
(LP) Ampex A 10130
AMMONS, GEHE
My Wey
(LP) Prestige PR10022
ANKA, PAUL
(LP) Ruddeh RDS 5093
ART ENSEMRLE OF CHICAGO
People in Sorrow
(LP) Nesse N 3

R

RAOFINGER
Streight Up
(LP) Apple SO 3387
BARBIERI, GATO
Fenix
(LP) Flying Dutchmen FO 10144
RELL + ARC
(LP) Columbie C 31142
RREWER & SHIPLEY
Sheke Dff the Demon
(LP) Kame Sutre KSBS 2039
RROWN, JAMES
Revolution of the Mind/Recorded Live at the Apollo
(LP) Polydor PO 3003
RURDON, ERIC-JIMMY WITHERSPOON
Guilty
(LP) MGM SE 4791
RYRDS
Ferther Along
(LP) Columbie KC 31050
GTRO, CHARLIE/ALOEMARO ROMEO
Onde Nueva/New Weve
(LP) Columbie C 31025

C

CAGNES, KIM
Rest on Me
(LP) Amos AAS 7016
CHUCK WAGON GANG
Down the Sewdust Trell
(LP) Columbie C 31043
COOLIOGE, RITA
Nice Feelin'
(LP) A&M SP 4325
CREACN, PAPA JONN
(LP) Grunt FTG 1003

O

DEAN, GUSSELL
(LP) Metromedie KMD 1046
OEE, LENNY
Eesy Lovin'
(LP) Oecca DL 75320
DUNAWAY, PNIL AND MARLENE
The Beeuty of Christmes
(LP) Spectrum LPS 2828
OAVIS, MAC
I Believe in Music
(LP) Columbie C 30926
OAVIS, MILES
Live-Evil
(LP) Columbie G 30954 (2 LP's)

E

EVERETT, CHAO
All Strung Out
(LP) Merine MGA 2501 (MGM)

F

FACES
A Nod Is as Good es e Wink to e Dead Horse
(LP) Werner Rros. RS 2574
FAIGCHILD, RARRARA
Love's Old Song
(LP) Columbie C 31092
FAITH, PEGCY
Raindrops Keep Fellin' on My Heed
(LP) Harmony KH 30977
FERGUSDN, MAYNARG
(LP) Columbie C 31117
FROG PRINCE
(LP) Columbie CC 23530
FUNK, INC.
(LP) Prestige PR 10031

6

GEORGIE
Only Ma
(LP) GWP ST 2040
GOLDDIGGEGS
Todey!
(LP) RCA LSP 4643
GOODHAND-TAIT, PNILIP
I Think I'll Write e Song
(LP) DJM 9102
GOSPEL FOUG
Gospel Truth
(LP) Helo HB 4545
GREENE, JACK
Greene Country
(LP) Oecce DL 75308
GREENE SISTEGS
Whetevers Feir
(LP) Mankind 202

ARTIST, Title
Config., Lebel, No., List Price

H

HARRIS, RICHARD
My Boy
(LP) Dunhill DSX 50116
HAWKINS, COLEMAN, & LESTER YOUNG
Clessic Tenors
(LP) Flying Dutchmen FO 10146
HILL, JESSIE
Neturelly
(LP) Glue Thumb RTS 31

f

IRON, RUTTERFLY, GEST OF
Evolution
(LP) Alco SD 33-369

J

JAMES, LEX
Joy end Love
(LP) Accent ACS 5065
JARRETT, KEITH
The Mourning of e Ster
(LP) Allentic SD 1596
JOHNSON, ERV
Heppiness
(LP) Audio Phonic 91571

K

KANTNER, PAUL, & GRACE SLICK
Sunfighter
(LP) Grunt FTR 1002
KEY MASTERS
(LP) Doric 1402
KING, CAROLE
Music
(LP) Ode Sp 77013

L

LEE, OICKEY
Never Ending Song of Love
(LP) RCA LSP 4637
LOCKLIN, HANK
The First Fifteen Teers
(LP) RCA LSP 4604

M

MAHAVISNNU ORCNESTRA WITN JOHN McLAUGHLIN
The Iinner Mounting Fleme
(LP) Columbie KC 31067
MARK ALMOND II
(LP) Blue Thumb BTS 32
MASON
Herbour
(LP) 11th Hour 1001
McAULEY, JACKIE
(LP) Pye 3300
McKUEN, ROD, CHRISTMAS ALRUM
(LP) Stenyen 5045
McNEELT, LARRT
(LP) Cepitol ST 854
MEADER, VAUGNN
The Second Coming
(LP) Keme Sutre KSBS 2038
MERRICK, JIM
Wetch Whet Heppens
(LP) Audio Phonic 471
MOODT'S, JAMES, NERITAGE HUM
(LP) Perception PLP 22
MORNING
Struck Like Silver
(LP) Fentesy 9402
MOUNYAIN
Flowers of Evil
(LP) Windfell 5501

N

NOROINE, KEN
How Are Things In Tour Town?
(LP) Rlue Thumb RTS 33
NORTH, FGEOOIE
Friend
(LP) Mankind 204

O

ORIGINAL CAST
To Live Another Summer to Pass Another Winter
(LP) Ruddeh BDS 95004
DRIGINAL SOUNDTRACK/RAVI SNANKAR
Rage
(LP) Apple SWAO 3384
OSRORNE BROS.
Country Roeds
(LP) Decce DL 75321
OWENS, BUCK, & SUSAN RATE
Merry Christmes From
(LP) Capitol ST 837

P

PICKETT, WILSON
Don't Knock My Love
(LP) Atlentic SO 8300
POST, JIM
Coloredo Exile
(LP) Fentesy 9401
PRICE, JIM
Kids Newedeys Ain't Got No Shame
(LP) A&M SP 4321 12-41R-0203-8....5.98

6

REEVES, TNE OEL, ALBUM
(LP) United Artiets TAS 6820
REPAIRS
Alreedy e Household Word
(LP) Rere Eerth G 532L (Motown)

Each new LP and Tepe release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate date.

POPULAR
Name of Artist
Neme of Album
(LP) Lebel & Number ....Price
(DT) Number ....Price
(CA) Number ....Price
(OG) Number ....Price

CLASSICAL
Neme of Composer & Title of Album
Name of Artist
(LP) Lebel & Number ....Price
(GT) Number ....Price
(CA) Number ....Price
(OR) Number ....Price

Please send information to Bob Hudobe, P.O. Box 775, Terre Heute, Indiene 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

ARTIST, Title
Config., Lebel, No., List Price

REVERE, PAUL, & TNE RAIDERS
Good Thing
(LP) Harmony KH 30975
R.F.O. SPEEDWAGON
(LP) Epic E 31089
ROGERS, GILL, RESY OF
(LP) Stop 1025
ROSE, DAVIR & GINO, & HIS ORCHESTRA
The Miracle
(LP) Dino DP 3001
RDWAH AND MARYIN
Laugh In
(LP) Harmony KH 30976
RUSSELL, GEORGE
Electronic Sonetes for Souls Loved by Neture
(LP) Flying Outchmen FD 10124

5

SABICAS
The Soul of Flemenco & The Essence of Rock
(LP) CDC 1819
SCDTT, GIL-HERON
Pieces of e Men
(LP) Flying Outchmen FO 10143
SHADES OF JOT
Music of El Topo
(LP) Oouglas
KZ 30920 (CBS) ..12-700-4013-5....R.9R
SHANTI
(LP) Atlentic SD D302
SHAW, RDLAND, & HIS ORCHESTRA
The Return of Jemes Rond in "Diemonds Are Forever"
(LP) London Phese 4 2 RSP 24
SHEPERD'S CHILDREN'S CNOIR
I Saw Mommy Kissing Sante Cleus
(LP) RCA Camden CAS 1126
SNORT, RORRY, LOVES COLE PORTER
(LP) Atlentic SO 2-606
SMITH, JIMMY
In e Plein Brown Wrepper
(LP) Verve
V6-8800 .. ..12-713-3150-0....5.98
SMIYH, WILLIAM JAT
Reeding His Poems for Children, Vol. 11
(LP) CMS CMS 631
Reeding His Poems for Children, Vol. 1
(LP) CMS CMS 628
SORRELS, ROSALIE
Trevelin' Ledy
(LP) Sire SI 5902
SOUNDTRACK
Sometimes e Great Notion
(LP) Decce OL 79165
The Boy Friend
(LP) MGM 1SE-32ST
Nicholes & Alexendre
(LP) Re.. 1103
STAPLE SINGERS
The Other Side of the
(LP) Trip TLP 8014
STONEG, DENNIS
(LP) Rere Eerth G530L (Motown)
STRANG, MARY
Fevorite Christmes Stories
(LP) CMS CMS 629
STYLISTICS
(LP) Avco AV 33023

T

TAJ MANAL
Heppy Just to Be Like I Am
(LP) Columbie C 40767
THOMAS, ALLAN
A Picture
(LP) Sire Si 5901
TNOMAS, JOE, IS TNE EGONT GODFATHER
(LP) Todey TLP 1004

V

VAN PEERLES, MELVIN
As Serious es e Heart-Atteck
(LP) A&M Sp 4326 12-418-0215-2....R.98
VARIOUS ARYISTS
Feiry Tele Fevorites, Vol. 111
(LP) CMS CMS 632
It's e Children's World
(LP) CMS CMS 71
This is Christmes
(LP) RCA VPS 6046

W

WALKER, DAVID T.
(LP) Ode SP 77011
WARREN, GOBERT, PENN READS NIS POETRY
(LP) CMS CMS 627
WILLIAMS, HANK, JR., WITH THE MIKE CURR CONGREGATION
Sweet Dreems
(LP) MGM SE 4798
WILLIAMS, JOHN
Chenges
(LP) Columbie C 31091
WILLIAMS, PAUL
Just en Old Fashioned Love Song
(LP) A&M SP 4327 12-418-0210-7....5.98
WINGS (PAUL & LINDA McCARTNEY)
Wild Life
(LP) Apple SW 3386
WRIGHT, ROBGY
Here I Go Agein
(LP) Decce OE 75319

CLASSICAL

6

BEETHOVEN: LATE SONATAS
Cherles Rosen, Pieno
(LP) Columbie M3X 30938 (3 LP's)
BEETHOVEN: STMPHONIE NO. 9
Eugen Jochum With the Concertgebouw Orchester, Amsterdem
(LP) Philips 6700 040
REEYHOVEN: KLAVIERKONZERT NR. 2/ SONTE F-MOLL, OP. 2,1
Cleudio Arreu
(LP) Philips 839 751 LT
REETHOVEN—RADU LUPU PLATS
Redu Lupu with the London Symphony Orch. (Foster)
(LP) London CS 6715
RERNSTEIN, LEONARO
Mass
(LP) Columbie M2 31008

L

LISZT: ORGAN WORKS
Oeniel Chorzempe
(LP) Philips 6500 215
LISZT—VLADIMIR ASNKENAZY PLAYS
(LP) London CS 6719

ARTIST, THle
Config., Label, No., List Price

M

MAHLER: LIEDER EINES FANRENDEN RESELLEN/KINDERTOTENLIEDER
Hermen Prey with the Concertgebouw Orch., Amsterdam (Heitink)
(LP) Philips 6500 100
MAHLER: SYMPHONY NO. 7
Georg Solti with the Chicago Symphony Orch.
LP) London CSA 2231
MEHDELSSOHN, THE YOUNG
I Music]
(LP) Philips 6500 099
MOZART: MUSIC FOR WIND INSTRUMENTS
Edo De Weert
(LP) Philips 6500 003

P

PROKOFIEV: STRINR QUARTETS
Novek Quertet
(LP) Philips 6500 103
PURCELL: OIDO & AENEAS
The Academy of St. Martin in the Fields (Devis)
(LP) Philips 6500 131

S

SCHURERT: SONATA IN A MIHOR/GRAHMS: RNAPSODY NO. 1
Redu Lupu
(LP) London CS 6716
SCHUMANN/RLOCH/RRUCH
Christine Welevske (Cello)
(LP) Philips 6500 160

V

VEROI: MACBETH
Souliotis/Fischer-Dieskeu/Verious Artists
(LP) London OAS 13102

W

WAGNER: TANNHAEUSER
Georg Solti with the Vienne Philhermonic Orchestre/Verious Artists
(LP) London OAS 1438

SPECIAL MERIT PICKS

POP

GOLODIGGERS—Today! GCA LSP 4643
With the success of their television career (Deen Mertin's show and their own weekly helf-hour) these girls have become one of the most populer acts in the business today. Their sound is soft and pretty and their meny fens will meke this e big seller for these girls. "Frog" and "Nobody Else Like You" are good cuts. Especially effective is "Cloud Hill."

OENNIS STONER—Rere Eerth R530L
In the true—end you might say **revived**—tredition of the troubador, Dennis Stoner hes penned some moving belleds end interprets them with force in this debut LP. "Side Street Women" is e stendout." He also dips into the works of other writers end his version of en old Top 40 hit of yeers ego—"Riders in the Sky"—tekes new meening. "Southern Man," e Neil Toung tune, is also hendled extremely well.

JOHN WILLIAMS—Chenges. Columbie C 31091
Guiterist Williams edapts his experience in serious music to this pop oriented materiel end the result is e 'new' sound relevent to the title of the LP. Produced end erranged by Stenley Myers, the LP features Williams' excellent technique in such meteriel as "Spenish Trip," the Beatles' "Because," "Sarebende," end en extended version of the treditional "House of the Rising Sun," retitled "New Sun Gising.'

GELL + AGC—Columbie C 31142
Bell + Arc is e new British group thet hes been ceusing quite e stir on the other side of the Atlentic end mey well repeet thet success here. Group leader Grehem Geil has en intensely powerful voice end receives capeble support from the rest of the group. "Children of the North Prison" end "Keep A Wise Mind" ere quite good.

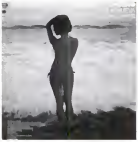
BORRT SNORT LOVES COLE PORTER—Atlentic SO 2-606
Elegent, sophisticated, witty, clever, all heve been used to describe Cole Porter's songs. They have met their metch in the elegent, sophisticated, witty end clever Mr. Short who has been singing Porter's songs for quite e while end here performs some heretofore unpublished songs, some stenderds end many less femiliar songs to the delight of Porter end Short fens.

RUSSELL DEAN—Metromedie KMO 1046
Russell Oeen's album is noteworthy for its rich, pungent errengements end Mr. Deen's mild unessuming voice. Most of the materiel is MOG oriented end "Nerlequin," "In A Thousend Teers" end "It Took A Long Time" should gerner eirpiey.

ALAN THOMAS—A Picture. Sire Si 5901
This elbum is e very personel one, in that it chronicles one man's frustretions with todeys pressurized world, it is universel because his ere emotions which we ell feel et times. His songs flow in en even, uncontrived menner while his voice hes e soothingly mellow menner. "Wells" end "Nine To Five Routine" ere perticulerly ebsorbing.

(Continued on page 56)

Album Reviews



JAZZ

CHARLIE BYRD/ALDEMARO ROMERO—
Onda Nuava/New Wave.
Columbia C 31025

Flamenco-fed jazz, with a touch of big band sound, is the keynote of this LP which teams Charlie Byrd and Aldamaro Romaro. "El Gavilan" and "Pejsrillo en Onda Nuava" are two outstanding cuts, but "What the World Needs Now," because of its audience familiarity, also is suggested for MOR and Jazz airplay. Charlie Byrd has come through with another excellent work to please all ages, all tastes.

JAZZ

KEN NORDINE—
How Are Things In Your Town?
Blue Thumb BTS 33

This album is a true adventure into inner space, that space being the absurbly fascinating mind of Ken Nordine. A compilation of material recorded in the late fifties, Mr. Nordine's work is beyond description. It is so far out that listening to him literally boggles the brain. His forte is totally unpredictable recitations accompanied by jazz backgrounds.

CHRISTMAS

MERRY CHRISTMAS FROM BUCK OWENS & SUSAN RAYE—
Capitol ST 837

Successful as a country music duo, the team of Buck Owens and Susan Raye have come up with a very wonderful Christmas present for country music fans. This LP contains a cute "Santa Looked a Lot Like Daddy" and "Santa's Gonna Come in a Stagecoach," plus pleasant tunes like "Good Old Fashioned Country Christmas." All of these are recommended for airplay.

GOSPEL

CHUCK WAGON GANG—
Down the Sawdust Trail.
Columbia C 31043

Generations come and generations go and The Chuck Wagon Gang is here forever. And as long as they keep turning out tunes such as "There's a Little Old Church" and "They'll Welcome Me Home," both of which feature the perfect vocal harmonizing that has always been a trademark of the group, the Chuck Wagon Gang will continue to sell. A very enjoyable LP, yet the message of the Church is there.

★ ★ ★ ★ 4 STAR ★ ★ ★ ★

POPULAR ★★★★

LENNY DEE—Easy Lovin'. Decca DL 75320.
R.E.O. SPEEDWAGON—Epic E 31089.

CLASSICAL ★★★★

MOZART: MUSIC FOR WIND INSTRUMENTS—Edo De Waart. Philips 6500 003.
SCHUMANN/BLOCH/BRUCH—Christine Walevska (Cello). Philips 6500 160.
MAHLER: LIEDER EINES FAHRENDEN GESELLEN/KINDERTOTENLIEDER—Herman Prey with the Concertgebouw Orch, Amsterdam (Haitink). Philips 6500 100.
PURCELL: DINO & AENEAS—The Academy of St. Martin in the Fields (Davis). Philips 6500 131.
SCHUBERT: SONATA IN A MINOR/BRAHMS: RHAPSODY NO. 1—Radu Lupu. London CS 6716.

GOSPEL ★★★★

THE OTHER SIDE OF THE STAPLE SINGERS—Trip TLP 8014.

JAZZ ★★★★

CHESTER THOMPSON—Powerhouse. Black Jazz BJ 6.
CALVIN KEYS—Shawn-Neeq. Black Jazz BJ 5.

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's and singles to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These charts are running as special buying and stocking guides.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number

1. **A PARTRIDGE FAMILY CHRISTMAS CARD**—Bell 6066
2. **ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS**—Elvis Presley, RCA LSP 4579
3. **CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
4. **MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128 (MCA)
5. **GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9923
6. **A CHRISTMAS ALBUM**—Barbra Streisand, Columbia CS 9557
7. **TEMPTATIONS' CHRISTMAS CARD**—Gordy GS 951 (Motown)
8. **CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
9. **CHRISTMAS IN MY HOME TOWN**—Charley Pride, RCA Victor LSP 4406
10. **CHRISTMAS ALBUM**—Andy Williams, Columbia CS 8887
11. **NOEL**—Joan Baez, Vanguard VSD 79230
12. **HANDEL: MESSIAH**—Mormon Tabernacle Choir (Condie)/Philadelphia Orchestra (Ormandy), Columbia MS 6058
13. **THE CHRISTMAS ALBUM**—Lynn Anderson, Columbia C 30957
14. **THAT CHRISTMAS FEELING**—Glen Campbell, Capitol ST 2978
15. **JIM NABORS' CHRISTMAS ALBUM**—Columbia CS 9531

CHRISTMAS SINGLES

Pos. TITLE—Artist, Label & Number

1. **SANTA CLAUS IS COMING TO TOWN**—Jackson 5, Motown 1174
2. **MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
3. **RUDOLPH THE RED-NOSED REINDEER**—Temptations, Gordy 7082 (Motown)

Compiled by the Billboard Music Popularity Charts Department for issue dated 12/18/71

ACTION Records

NATIONAL BREAKOUTS

SINGLES

IT'S ONE OF THOSE NIGHTS (Yes Love) . . . Partridge Family Starring Shirley Jones and Featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)

ALBUMS

MOUNTAIN . . . Flowers of Evil, Windfall 5501 (Bell)
FACES . . . A Nod Is as Good as a Wink to a Blind Horse, Warner Bros. BS 2574

REGIONAL BREAKOUTS

SINGLES

PAIN . . . Ohio Players, Westbound 183 (Chess/Janus) (Bridgeport, BMI) (Detroit)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. SCRATCH MY BACK (And Mumble In My Ear)..Clarence Carter, Atlantic 2842
102. RANGERS WALTZ........................Mom & Dads, GNP Crescendo 439
103. LOVE GONNA PACK UP (And Walk Out)..Persuaders, Win Or Lose 220 (Atco)
104. LET ONE HURT DO....L.J. Reynolds & Chocolate Syrup, Lawton 1553 (Avco)
105. SPACE CAPTAIN......................Barbra Streisand, Columbia 4-45511
106. SANCTUARY..................................Dion, Warner Bros. 7537
107. LOVE OF MY MAN.....................Dionne Warwicke, Scepter 12336
108. UNDER MY WHEELS.....................Alice Cooper, Warner Bros. 7529
109. WHEN I MEET THEM...................Seals & Crofts, Warner Bros. 7536
110. HOPE.......................................Mason Proffit, Ampex 11048
111. WHAT AM I LIVING FOR........................Ray Charles, ABC 11317
112. MEDLEY FROM SUPERSTAR............Assembled Multitude, Atlantic 2780

Bubbling Under The TOP LP's

201. BREWER & SHIPLEY..Shake Off the Demon, Kama Sutra KSBS 2039 (Buddah)
202. JOHN MAYALL, JERRY McGEE, LARRY TAYLOR...Memories, Polydor PD 5012
203. JOHN STEWART......Lonesome Picker Rides Again, Warner Bros. WB 1948
204. MARY HOPKIN...............Earth Song/Ocean Song, Apple SMAS 3381
205. NANCY WILSON..........................Kaleidoscope, Capitol ST 852
206. SIEGEL-SCHWALL BAND................Wooden Nickel WNS 1002 (RCA)
207. JOE SOUTH...Capitol ST 845
208. BEDKNOBS & BROOMSTICKS....Original Soundtrack, Buena Vista STER 5003 (Disneyland)
209. MUPPET ALPHABET ALBUM....Sesame Street Muppets, Columbia CC 25503
210. BOB SEGER..........................Brand New Morning, Capitol ST 731

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Bell in U.K. Will Step Up Sales Promos, Dealer Ties in New Policy

By **PHILIP PALMER**
Staff Member, Record & Tape Retailer

LONDON—Greater concentration in the field via sales promotions and closer dealer liaison will be introduced by Bell Records, which switches from a licensing deal to a pressing and distribution agreement in the U.K. on Jan. 1.

Outlining his plans for the U.K. company, general manager Dick Leahy stressed the importance of sales promotions and said that Bell would be heavily promoting its new albums in January and that an all-out effort would be made to fix up in-store displays with dealers.

EMI continues to handle the Bell label in the U.K. and Leahy is currently discussing with the major's sales boss, Cliff Bushy, the amount of stock which will be taken over.

System Change

To coincide with its independence, Bell will change its prefix and numbering system for all product although it will retain its logo which will also be used throughout Europe through the label's deal with DGG.

Bell will switch from its current BLL prefix for singles to BELL starting with a 1200 series while albums will now carry the prefix, BELLS, as opposed to the current SBLL. The label will also introduce a 9000 series for higher priced albums. To coincide with its January launch Bell has concluded a deal with the Shorewood Packaging company to manufacture its album sleeves.

In readiness for its launch, Leahy is also arranging a new deal for cassette and cartridge product with a major tape company.

The company will operate from 3 Charles St., London W1, and is expected to move from its present offices shortly.

Chris Denning, who joined the company earlier this year, will assume the role of promotion and marketing manager and will have a small sales team reporting to him which will be responsible for field promotions.

Alan Watson, Bell label manager within EMI, will officially join the firm on Jan. 1 as label coordinator with responsibilities for the label's releases via DGG. Bell has already appointed its accountant, Alan Smith, who joined the company last week from the Soho Records chain.

Other Staffers

Also joining in the New Year is David Bridger to assist in Denning's department and Susan Davidge, who was originally Dick Leahy's secretary at Philips, will become product coordinator.

Press and publicity will continue to be handled for Bell by Brian Southcombe of Southcombe West. First independent product from Bell will be issued on Jan. 7. The release will include a single by Robin Jack, a Roger Greenaway and Roger Cook song, "I Want to Talk to You" by Janet Webb from the Morecambe and Wise show, and a single by the Fifth Dimension.

New albums will include LP's by the Fantastics, Young and Renshall, the soundtrack album from the film "Nicholas and Alexandra" and the U.K. cast album, currently being produced, from the musical "Godspell" which is scheduled to open in the West End on Jan. 25. There will also be a live double album by the Fifth Dimension which will retail at $7.50.

Other singles in January will include material by the Bay City Rollers, with an album to follow,

(Continued on page 51)

Bolivia Group Starts Label

LA PAZ, Bolivia—Los Caminantes are now recording for their own label, Kori Thika, which is also the name of their pena folklorica nightspot here that showcases native music.

Their first LP on the new label is "Los Caminantes." Previously, two singles were released entitled "La Culpable" (The Guilty) and "Tendras Un Altar" (You Will Have an Altar).

According to Murillo, the group hopes to record artists who are performing in their pena on the new label, which is entering its third month of operation.

MUSIC IS
THE LANGUAGE OF JOY…
…but sometimes a loaf of bread brings more pleasure than a Christmas oratorio

Therefore, we have decided for the first time against sending Christmas cards and records to our friends and business partners. This year in both their and our names, we have instead made a contribution to UNICEF to alleviate in a small way the great need of the Bangla Desh refugee children.

Polydor International GmbH (Deutsche Grammophon GmbH)
International Headquarters
Hamburg 13, Harvestehuder Weg 1

BILL ARMSTRONG, left, head of Bill Armstrong Pty., recording studios in Melbourne, examines the first 16-track machine in use in Australia. With him is Graham Thirkell who heads up Optronics Pty. Ltd., who built the machine.

U.S.A. 'Closed Society' To Bolivian Music

LA PAZ, Bolivia—U.S. promoters, booking agents and record companies should open their eyes and realize that Latin America consists of more than just Mexico and Puerto Rico. This is the opinion of Los Sin Nombre, one of Bolivia's top recording groups.

"There are plenty of top recording groups and club acts that could make it big in the U.S. but what is missing is the push from the States," said Gerardo Amezaga, one of the group's four members. "Sure, there are cultural exchange programs but our ministry of culture can do only so much. Besides, there is only a limited number of programs of this type.

"We need contacts in the States but this is easier said than done. The U.S. is a closed society. The people know Mexico, Puerto Rico and perhaps Argentina but that's about all. Being from Bolivia, we're at an added disadvantage because most Americans don't even know where Bolivia is. I have heard some people in the U.S. venture a guess that Bolivia is in Asia or Africa. At least, a recording artist from Argentina has the advantage that most people know where Buenos Aires is."

The other members of Los Nombre are Jose Quevedo, Blasco Bustillos and Enrique Hurtado. The group's latest release on the Philips label is "No Tiene Usted Razon" (You Aren't Right). Currently, Hurtado is in Los Angeles trying to establish the necessary contacts which are so important to any group's ambition to travel north of the border.

"As of this date, only one Bolivian group, Los Caminantes, has played in the States. They performed at various engagements in Washington, including Georgetown University where they had great success. But this was only one city, so needless to say, Bolivian music has received limited exposure in the U.S."

Not being as mobile as the U.S. recording artist poses another problem for the Latin artist, as Amezaga pointed out: "We find ourselves losing out to U.S. and European artists on our home territory.

(Continued on page 54)

Second Onda Festival Set For February

CARACAS, Venezuela — The second Onda Nueva World Festival will be held here, Feb. 2-5, 1972 where 24 compositions will compete for prizes worth $30,000.

Aldemaro Romero, producer of the festival who works in the native onda neuva style, states that Paul Mauriat, Franck Pourcel, Caterina Valenta, Elmer Bernstein, Dave Raain, Sammy Cahn, Les Reed, Waldo de Los Rios have already accepted invitations to attend.

The festival is open to singers, composers, conductors and arrangers.

To promote onda nueva music in the U.S. CBS Columbia has released an album of the material, with arrangements by Romero, and featuring guitarist Charlie Byrd. Byrd will also attend the festival next year.

Political Disks In Finland

HELSINKI — A new trend, in the form of politically-slanted disks, has recently succeeded in putting more color into the Finnish music scene.

The sudden spurt in political disk releases has been accentuated because of the impending general elections which take place Jan. 3 and 4.

Local political parties have seen the record as an excellent medium through which to promote both their policies and their candidates in the three-month period prior to the election dates.

So far, four of the eight registered political parties have issued election disks. The Coalition Party's recording of the song "Freedom Is Strong Power" was produced with the assistance of a group of top studio musicians. The Social Democratic Party hired MCA artist Johnny to sing the Coda copyright "Ihana Aamu" (A Beautiful Morning)—actually a recent chart-topper, but with added political lyrics for the new recording.

The SKDL's (People's Democratic Coalition) entry is "Finland or ECC," by M.A. Numminen, while the extreme right-wing party SMP is represented by "For the People," sung by Happelimannit, and written by instrumentalist Konsta Jylha.

Brazil Protest Introed in Revue

RIO DE JANEIRO—Philips Records and singer Chico Buarque De Holanda launched a protest song. "A Constructao" (which deals with a real life death on a construction site), plus other Buarque material at the lavish Canecao night spot. The disk is now a strong local hit.

Special Reports from the Billboard Group

COVERING RECORDS, TAPE, MUSIC INSTRUMENTS, AUDIO EQUIPMENT, CARTRIDGE TV
MUSIC WEEK RECORD & TAPE RETAILER
A Billboard Group publication

U.K. and Europe—Wide Open for Rock Theater

By ROB PARTRIDGE
Staff Member, Record & Tape Retailer

LONDON—John Morris knows about rock theatre. His career has blended together a decade's experience in both the rock music and theatre worlds, including an involvement in New York's legendary Fillmore East theatre and the Woodstock Festival. Today he has masterminded London's first permanent rock auditorium, the Rainbow Theatre.

"I was tried of America," says Morris. "After the Fillmore there were two things I could have done. I could have been a promoter in New York, but I'm really a producer, not a promoter—the two things are vastly different. The second choice was to work for a record company, which again I didn't really want to do.

"I'd already had enough taste of Europe to know that it was the one place in the world which was wide open for a theatre. So I decided on England for the Rainbow."

Morris' first contact with the stage was as a drama student at the Carnegie Institute of Technology in the late fifties. After a time working as the stage manager and lighting designer for off-Broadway productions in 1960 he became the assistant head of production at Freedomland, the New York equivalent of Disneyland.

By the mid-sixties he had become increasingly involved in rock music. Morris and Bill Graham, owner of the two Fillmores, staged the first full week of rock music at the O'Keefe Centre in Toronto and Morris was later to become the production manager for the first European and American tours by the Jefferson Airplane.

Morris also organized and opened the Fillmore East theatre and was the managing director, under Graham, for the first year, leaving to become the director of production at the Woodstock Festival in 1969.

"We built Woodstock in 18 days and the Fillmore in four weeks. The Rainbow was tougher than both of them put together," commented Morris. The difficulties, Morris believes, stem from the differences between the British and American way of life. "It's been a difficult transistion for us. We're used to working in a different style to the English.

"My problem is that I work at a different speed; I'm used to working under high pressure. This is not a criticism of the English, it's an observation."

"For instance, at Woodstock we had 400 telephones installed in 48 hours whereas at the Rainbow we couldn't get the electricity board to supply us with sufficient electricity in time for the opening. So we went out and bought a generator."

The primary problem Morris has faced during the past year, however, has been finance. "I've been out on a limb for a whole year," he says. "I was talking to a very good friend of mine, Frank Barcelona in New York one night, telling him about my plans for a theatre in England and he told me 'why don't you stop talking and go and do it?'

"I came to England with 10,000 dollars, and when that was spent I borrowed more. I knew I could have the Rainbow—the old Finsbury Park Astoria—on January 9 this year. Atfer that it was a question of getting the money together. That took me time. It was hard to find anyone willing to invest in the project even though I went through the whole of the music business. I raised the money three separate times, only to be turned down at the last minute. The plan was rejected by more famous individuals than you'd ever imagine."

Morris eventually turned to EMI. "The funny thing was that I'd heard EMI was a very stodgy company and I'd never thought about approaching them or AIR London before. But when I finally got in a room with the people from EMI I altered my opinion immediately. In just nine days they agreed to go ahead with the Rainbow and since then they've been totally helpful.

"If I need a sound system or anything else all we have to do is contact EMI. I'm totally enamoured with the company, it couldn't have turned out better."

The agreement was signed on Sept. 15 and a company, Sundancer was formed to operate the Rainbow with Morris as chairman and EMI, AIR London and John and Tony Smith the promoters, as principal investors. Peter Jenner, founder of Blackbill Enterprises, was nominated by EMI as a director of the company and Alistair Rainsford, the financial controller and company secretary of the AIR London group of companies was also appointed company secretary of Sundancer.

The major problem facing Morris, once the financial situation had been solved, was the renovation of the theatre itself. The Finsbury Park Astoria, leased by Sundancer from the Rank Organization, was built as a cinema in 1930 and has one of the most striking theatre decors to be found in the world. The huge ceiling has been built in blue Sabinite acoustic plaster with twinkling stars simulating the night sky while the proscenium arch and the auditorium walls are built in the form of a Spanish village. Several conversions, however, had to be made before the Astoria could be transformed into the Rainbow.

"We refurbished the whole place in five weeks. The stage was raised two feet and the Spanish village was cleaned. The bars were built and every bulb in the house was replaced," says Morris. A wall was demolished for the installation of the generator which was soundproofed with fibre-glass and sand. A lighting and sound system was built. "We got everything essential ready for the opening night and it cost us about $50,000 to do that," comments Morris.

The whole project, Morris estimates, has cost in the region of $300,000. The Rainbow, which has 3000 seats, needs to be 40 per cent full to break even. "It depends on which artist is playing, but on most weekends that is the break-even point," Morris says.

"Major artists can walk out of the Rainbow with $10-14,000 on a weekend set. Support groups are usually on a flat rate," he adds. The theatre is booked into Febru-

(Continued on page 54)

Tiff Bars Disk Of Lennon-Ono From Britain

LONDON—The John Lennon-Yoko Ono single "Happy Christmas War Is Over" will not be released in Britain.

Lennon and his wife are named jointly as composers and Northern Songs has objected to the copyright being split with Ono Music.

ABCKO president Allen Klein commented, "In Britain both owners of the copyright must agree to license a song for recording. Northern Songs won't agree—so we have decided the song can't come out in the U.K."

He explained that the record will

(Continued on page 52)

German Disk Sales Studied By Kaufhof

HAMBURG—A 10-year analysis of disk sales, carried out by the West German retail chain Kaufhof AG, reveals that 54 percent of all disk sales are made between the months of October and January. And Christmastime, 1971, is likely to see "extraordinarily intensive" sales figures, predicts Kaufhof.

The company sold 3.8 million disks in 1970—and progressive music and classical music had a neck-and-neck race as far as sales were concerned. Every fourth disk sold by Kaufhof during the first nine months of this year was either a

(Continued on page 52)

Rack Surge In Sweden

STOCKHOLM—Selling records from racks is becoming more and more important in Sweden.

The oldest Swedish firm engaged in this form of record merchandising is Grammo-Rack, whose advertising manager Nils Bjerke told Billboard that his company now covers the majority of all supermarkets, outdoor drugstores and petrol stations.

Bjerke also said that, surprisingly enough, normal-price albums—retailing at 27 Sw Kr($5.10)—can sell prolifically even when they are competing side by side, in the same supermarket, with excellently-produced budget albums.

English Lingo Blocks Local Chart Talent

RIO DE JANEIRO—Italian singer Sergio Endrigo, currently touring Brazil, protested that English language songs are blocking the progress of Italian artists.

He said: "The charts in Italy and other European countries, also Latin America and especially Brazil contain too many American or English songs.

"But in the U.S. and England the infiltration of any foreign rhythm is minimum because the labels concentrate only on American and British writers."

POLYDOR-SWEDEN, based in Stockholm, has signed a contract with the independent record company Good Music Productions, formed racently by Hakan Sterner (formerly PR manager with EMI), and drummer-comedian Jan Carlsson. Pictured above, putting his signature to the contract, is Polydor managing director Ivan Nordstrom, flanked by Hakan Stermer (right) and Jan Carlsson (left).

Hamburg Radio Poll Draws Some Surprising Results

HAMBURG—A survey carried out by the Infratest organization and sponsored by the WDR radio/TV station to discover the favorite leisure activities of 1,243 children between 6-13 and 792 teenagers between 14-19, has achieved "astonishing results."

The teenagers put listening to the radio in first place among their leisure activities—but for the younger children this occupation figures in only seventh position on their over-all list. And the Infratest inquiry reveals that 66 percent of the younger children watch television, while 33 percent listen to the radio. But only 41 percent of the teenagers watch TV and 59 percent prefer radio.

First-place activity for the younger age-group is playing out of doors, followed by watching TV. Record-listening is placed together with sports, handicrafts, the cinema and just doing nothing. For teenagers, records rate fifth place, after radio, seeing friends, sports and reading—but they are well in front of TV, advanced studies, and theater—and concertgoing.

One reason why the teenage group tends to prefer radio rather than TV, claims Infratest, is the fact that they can listen to more beat and pop music on radio—and 77 percent of teenagers prefer beat/pop to any of the 16 kinds of music covered by the survey. The 6-13-year-olds just plump for "hit music," and the remainder of the other entertainment provided by the radio.

Disc AZ Baker In N.Y. & L.A.

NEW YORK — International manager of Disc AZ—Europe No. 1, Paris, Barbara Baker is visiting the U.S. to acquire product for the European market and licensing product originating in Europe. She visits New York and Los Angeles.

Disc AZ recently completed a licensing deal in France with Penny Farthing Records and Nepenthe Records in the U.K.

Bell in U.K. Promo

• Continued from page 50

the Delfonics, "I Love the Life I Lead" by the Fantastics and the first single for Bell by Honeybus. There will also be a single and album by Dawn which is set for a U.K. tour in February.

Leahy has concluded a deal with writer-producer Russ Ballard for a new band, Hello. Ballard, a member of Argent, recently wrote "Can't Let You Go," Barry Ryan's latest single for Polydor.

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From The Music Capitals of the World

LONDON

Paul Rich, who is now responsible for international affairs at Carlin Music, has concluded a number of American deals for U.K. representation on his recent U.S. visit. He has acquired **Ramsey Lewis'** Ramsel Music for the U.K., Europe, Australia and South Africa, **Joan Baez'** Chandos Music and **David Pomerance's** Unsafe Music and he has also renewed the deal with Nickle Shoe Music which contains the works recorded by the **Delfonics.** . . , Precision expects to make its first release of cassettes and cartridges from the Atlantic catalog in March, shortly after the American independent joins the Kinney fold. No titles have yet been fixed. . . . "Bringiog Back Those Memories" by **Jack Winsley** and sung by **Bev Harrell** and "A Year From Now" by **Tony Hiller** and sung by **John Goodison** in the recent song contest in Japan were given an award for the most outstanding compositions. The winner of the Grand Prix was "Song of Departure" by **Hitoshi Komuro** and sung by **Tseneblgo Kamijo** and **Rokumonsen.** Runner-up was the **Aodred Popp** song "Un Jour Lamour" sung by **Martine Clemenceau.**

During November, Music for Pleasure—the EMI owned budget record company—sold 1½ million albums to U.K. record dealers. This is the first time in the history of the company that sales in excess of a million have been achieved in consecutive months. During November the month's sales figures were over 1½ million units and were the highest since the company was formed six years ago. . . . April Music, the publishing offshoot of CBS, has renewed its writers deal with **Kenny Young.** Deal is for a further year and covers the world outside America and Canada.

Tony Bramwell, head of the Apple Records promotion department is leaving the company to take up a new post in the New Year with **Ron Kass** at Hillary Music. **Tony King,** a&r manager for Apple in the U.K. will now take charge of Apple Records and Apple Publishing promotion activities. . . . **Mike Gill Associates** has concluded a deal with Mercury President **Irwio Steinberg** whereby his company will represent Mercury product and artists in the U.K. . . . A writ has been served against **Tim Rice** and **Aodrew Lloyd Webber** by London publisher **Desmond Elliott** who is claiming management commission and damages in respect of the earnings from songs written by the pair. Meanwhile **Roger Watson** has signed a non-exclusive product deal with Qwertyioup Productions whereby he will produce new acts for the company.

Teal the South African record company which has had its own office in London to act as a base for the Laetrec Music firm is planning to close down before the end of the year. The office was originally run by **Ray Walter**—now managing director of Screen Gems Columbia Music in the U.K. and more recently by **Shlela Parkinson.**

PHILIP PALMER

HAMBURG

Phonogram has signed a worldwide contract with Shelter Records the American company. **Freddie King** and **Leon Russell,** both contracted to Shelter, began a tour of West Germany Dec. 8. Tied in with the tour is the release of two LP's—"Leon Russell" and Leon Russell & the Shelter People" (Philips). . . . Munich composer musician **Joe Viera,** bead of the Education Center of the European Jazz Federation has been commissioned to give a series of lectures in the "Studio of Jazz" at the State College for Music, Hanover. Since October Studio of Jazz has been teaching the history of jazz, plus jazz rhythm, harmony and arranging. . . . Metronome has signed all-round entertainer, vocalist-percussionist **Nicky** to an exclusive contract, following good reaction to recent TV appearances. . . . Metronome has excerpted two titles from the album "Jesus Makes You High," by **Michael Aoton** and the **Amok Group**—"Jesus Makes You High" and "It's a Miracle"—for single release. . . . Phonogram has begun heavy promotion on behalf of **Lighthouse.** . . . **Marianne Roseoberg'a** Philips single "Fremder Mann" (Strange Man) has sold more than 200,000 copies. . . . Within a few days of the release of newcomer **Uli Martlo's** single, "Ich Traume Mit Offensen Augen" (I Dream With Open Eyes), Phonogram reported sales of over 150,000. . . . Phonogram also reports big business for two Philips double-LP's—"24 Superhits of the Year" and "25 Top Hits International"—and for "The Big Christmas Album," . . . Addressing its retailers Teldec has, for the first time, mentioned that "8-track cartridge business is becoming more interesting." A 24-page color prospectus containing full cassette/8-track cartridge product—including 70 8-track titles—has been prepared for consumer purposes. . . . **Neil Diamond** will be touring West Germany during February-March next year—Diamond made a successful tour of the country during June this year. . . . Advance orders of 25,000 were reported for the debut album by **Kraftwerk** ("Power Station"), on the Philips label. **Kraftwerk** is at present touring throughout Germany. . . . Teldec is preparing for the February tour by **Jose Feliciano** with giant-sized posters and other advertising material, plus the release of two albums to tie in with the tour. . . . The following artists have recently signed exclusive contracts with Teldec or its licensors: **Count Basie** (Daybreak), **David Bowie** (RCA), **Chicken Shack** (Deram), **Everly Bros.** (RCA), **Don Fardon** (Youngblood), **Lee Hazlewood** (Daybreak), the **Hermits,** the **Kinks** and **Buddy Rich** (RCA), and **Nancy Sinatra** (Daybreak).

WALTER MALLIN

AMSTERDAM

Polydor bas released a special 10-album set, on Verve, by **Louis Armstrong**—on cassette. It is available at a specially reduced, seasonal price of $40. . . . Phooogram has rush-released important albums by **Graham Bond, Atomic Rooster, Larry Coryell, Mr. Albert Show, Chuck Manglone, Randy Burns & Sly Dog Band** and **Lightbouse.** The LP's are released on a variety of different labels. . . . The newly-released rock success of 10 years ago—**Peter Koelewijn's** "Kom Van Dat Dak Af"—has become a charter success all over again, proving again that there has been a re-birth of rock in Holland. . . . Philips Phonographic Industries at Baarn recently signed a contract with the Shelter label. . . . Newest double-album by **Tom Jones** was released here midway through Nov. Advance orders reached 2,500. . . . Munnikendam produced a debut album by female singer **Anneke Konings,** entitled "Feelings." It contains songs by **Jimmy Webb, Leonard Cohen, Jesse Winchester** and **Cor Numan.** . . . From its classical repertoire, Philips has issued a new version of "Figaro," with **Jessye Norman** and the BBC Orchestra & Choir under **Collins.** . . . CBS group the **Shuffles** has released its latest single—"Waiting for a Letter." The company will also release a new **Ann Burton** album, with the **Wim Overgauw** Quartet in support. Miss Burton is at present undertaking a series of successful appearances at London's Ronnie Scott's Club. . . . Dureco reported sales of more than 250,000 in the Benelux area for **Jacques Herb's** single, "Manuela. . . . Dutch duo **Seemoo & Marijke** produced an album for A&M—"Son of America"—which is released in Holland by Ariola Eurodisc. . . . Bovema reports excellent sales of the **Ike & Tina Turner** version of "I've Been Loving You Too Long." And the company's a&r department is launcbing a huge promotional campaign for its "Spirit of Rock" series, with material from, among others, **Frank Zappa, Marvin, Welch & Farrar, Pink Floyd, Steppenwolf, Beach Boys** and **Hawkind.** . . . Bovema has signed conductor-composer-trumpeter **Willy Schobben** to its Imperial label under an exclusive contract.

BAS HAGEMAN

DUBLIN

Suddenly there's a swing towards girl singers on the Irish showband scene. Chips' line-up includes two girls—**Eileen Reid** has made a comeback with a new band, the **2nd Sound, Breodao Bowyer, Tom Dunphy & The Big 8** signed on Twink and the **Real McCoy's** new singer is **Tina,** who was with the **Mexicans** for four years, before going to cabaret. . . . Tina's first single with the band is "I Don't Know How to Love Him." It was recorded at such short notice that Tina didn't have time to record it a second time. Instead, the Real McCoy's **John L. Sullivan** revives "Rip It Up." . . . **Joe Carseni,** who had a disk out on the Chapter One label a few months ago, was in Dublin for a week of cabaret at Barry's Hotel and the Drake Inn, Finglas. . . . Polydor released **Jimi Heodrix's** Isle of Wight album here, previous to U.K. issue—and sold it for a week or so for 25p less than the U.K. price. . . . **Rory Gallagher** and his band will play the National Stadium on Dec. 29. . . . **Anoa's** new Columbia single revives **Bohhy Sherman's** U.S. hit of earlier this year, "The Drum." On the reverse is "I Didn't Cry Today." . . . Pye issued the **Montfort Singers'** version of "Butterfly." The Cork group's disk was cut a few months ago, but could not be released until the original by **Danyel Gerard** came on the market. . . . Headland promoted a week's tour by **McGuinness Flint.** The same company will tour **Manfred Mann** from Dec. 15-19. The **New Seekers** will be here for dates in January. **Michael Quion,** of the Tribune organization, is the promoter. . . . **Tommy Dreonan & The Monarchs'** latest single for EMI, issued on Nov. 19, is "O Holy Night," on Columbia. It's unusual in that, for the first minute-and-a-quarter, Drennan's voice is as it was 15 years, as a choirboy in Limerick. The rest of the disk features his voice as it sounds today. The reverse is "Lonely Without Love," written by **Denis Allen,** of the Limerick group **Bojangle,** which had n maxi out on Dolphin a few months ago. . . . Christmas disks may be played on RTE radio from Dec. 1.

KEN STEWART

MANILA

Home Industries Development Corp. (Hidcor), liceosee io the Philippines of MCA and Philips, is preparing for an early launch of releases ranging from underground to progressive music next year. Hidcor will concentrate on pushing **Lenny Dee, Breoda Lee, Anita Kerr Siogers, Roger Williams, Lucifer, Jobo & Anoe Ryder, American Eagle, Help, El Chicano, Neil Diamond, Cher, Soony & Cher, Wishbone Ash, Rick Nelson, Dave Brubeck Trio, Virgil Fox,** and **John Rowles** for MCA and **Black Sabbath, Uriah Heep,** the **New Seekers, Dusty Springfield, Warhorse,** the **Rare Birds** and **Manuel Gas** for Philips.

The revival trend in the Philippines is snowballing, this time the focus is on popular Hawaiian songs. The revival of "Pearly Shells" has been very successful, the top three versions being that of the **Ray Conniff Singers** (CBS), **Nora Aunor** (Alpha) and **Victor Wood** (Vicor). It was Aunor who triggered the revival of Hawaiian songs after shooting the movie "Blue Hawaii" in Hawaii for Sampakuita Pictures, Inc. "Blue Hawaii" is due for screening here before the year ends. Aunor co-stars with **Tirso Cruz III** (Vicor). . . . Mareco is so happy of the showings of "Someone Who Cares" by **Kenny Rogers & the First Edition** (Reprise) and "Pearly Shells" by the **Ray Conoiff Singers** (CBS) in the chart. The two singles practically shot up from nowhere. Likewise, MGM artist **Donny Osmond** made an impressive climb in the chart with his "Go Away Little Girl." "A Part of You" by **Brenda & The Tabulations** (CBS), and "You've Got a Friend" by **Andy Williams** (CBS) were star performers in the chart, too. . . . Arrangement has been made by Hidcor with MCA America through its marketing director, **F. N. Swenson,** for the early shipment of press kit and material for the early release of the original Broadway cast album of the rock opera, "Jesus Christ, Superstar." Hidcor, months ago, also pleased the original London cast of the rock opera.

Pilgeora has just released a new LP for **Pilita Corrales** titled "For Love's Sake Only" as a follow-up to "Oh La La Pilita." Pioneer Record Sales is distributor for Pilgeora Records. . . . Standard Record Sales is now distributor of London single releases. Distribution of London singles changed hands from D'Swan Sound System Co., to Standard Record Sales. . . . Hidcor's advertising and promotion arm, headed by deejay **Bobby Roxas,** through Audience, Inc., is putting up a stereo-multiplex radio station early March of next year to further boost the sales of Hidcor products. . . . A controversy is raging between Alpba Recording System and Vicor Music Corp., as to who is stronger in sales, **Nora Aunor** (Alpha) or **Victor Wood** (Vicor)? Basis is the weekly tally of sales by the Philippine Record Dealers Association (PREDA). Aunor, now the biggest moneymaker in Philippine entertainment, has been consistently cited by PREDA as the top recording artist in the Philippines in sales. Vicor's rebuttal is that Wood surpasses Aunor's sales in recent individual records and admits that Aunor is leading when it comes to volume sales. Statistics reveal tbat Wood's released recordings is only 15 percent of Aunor's total. Wood has been acclaimed here by the local press as "The New Jukebox King" ever since his revival of **Charlie Chaplin's** "Eternally" became overnight sensation. . . . **Carmeo Soriano,** now recording for Nagar Records, keeps staggered dates at the newly opened Hotel Enrico. . . . Villar Records' new single for **Robert Malaga** is titied "Lady." Villar also issued a new single by **Roonie Villar** titled "If You Read My Mind" and by **Boy Adan & the Grandeurs** titled "No Ooe to Depend On." . . . Of the new Christmas LP releases, the best sellers are "The Season's Best" by various artists on CBS and "The **Jackson 5** Christmas Album" on Motown. Of the domestic productions, the outstanding ones are tbat by **Relly Coloma** (Villar), **Victor Wood** (Vicor) and the **Ambivaleot Crowd** (Vicor). . . . The Philippine's entry to the second International Festival of Songs in Tokyo is written by **Atek Jacinto.**

(Continued on page 54)

EMI, Daybreak Deal

LOS ANGELES — Daybreak Records has appointed EMI of South Africa as licensee for Sonny Burke's recently-formed label. Following discussions with Joe Nofal of EMI's South Africa company and Ron Harris, manager of popular repertoire coordination (EMI-England), Daybreak agreed to "an early launching of the Daybreak label in 1972."

Initial Daybreak product to be marketed in South Africa will include albums by Count Basie, Frank Sinatra Jr., Larry Groce and the Surfers, with cassette and 8-track configurations included as part of the launching catalog.

All releases, marketed under the original Daybreak label, will be available in South Africa, South West Africa, Lesotho, Botswana, Swaziland, Rhodesia, Malawi and Zambia. Talks also included possible artist tours of South Africa during the initial 1972 introduction year and details are being worked out so as to coordinate the appearances in conjunction with visits planned for Australia whereby the Daybreak artists could include Johannesburg plus Sydney, Melbourne, Brisbane, etc., in the same tour.

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Lennon-Ono Disk

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be released by Apple in the U.S., where the copyright law is different and a non-exclusive license could be issued by either party. In America, the copyright is split between Northern's U.S. subsidiary, Maclen Music Inc., and Ono Music Inc.

Klein added that for the U.K. be was willing for the money to be paid into court "until it is decided who is right," if that would enable the record to be released.

Stockholm Pressing Plant Reports More Turnover

STOCKHOLM—The Stockholm-based Ulvex pressing plant has increased its turnover during recent years, thanks mainly to budget and super-budget record lines.

"The increase is not overwhelming," says Ulvex' managing director Bengt Lizell, "but it is highly satisfactory. It has helped us to get production spread equally throughout the year. Previously, June and July had been 'dead' months, work-wise, but now we have the same level of employment throughout the year."

The plant is also pressing more full-price product and Lizell estimates the increase in tbis area during 1971 has been about 7 percent.

Lizell says that singles production has declined to give albums complete dominance in the market.

Ulvex also produces cartridges and musicassettes, and much of this production goes for export.

German Disk Sales

• Continued from page 51

beat or classical recording—representing a share of the market for each category of 12 percent. The rest of the market share is taken up hy easy listening music.

From a total of 2,000 titles available in the Kaufhof disk stores, 300 are beat records.

what is the tape & tape equipment industry...

and why is Billboard Publications doing another consumer profile on it?

The tape and tape equipment industry is the fastest-growing segment of the entire consumer electronics field. From virtually a standing start in 1965, sales of tape and tape equipment have accelerated to a pace that exceeds $1 billion annually in the U.S. alone.

The infancy of the tape industry has not been without its growing pains. Change has been the rule, rather than the exception. Four-track cartridges are virtually obsolete; Playtape is no more; open reel tape remains on a purist plateau; cassette has not surged to dominance as was expected a few years ago; four channel sound suddenly comes to the fore.

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In October 1971, we asked a series of in-depth questions concerning the tape industry of a national consumer panel of 5000 families. The questionnaire generated an 82% return, or a total of 4100 replies. Of this return, some 1700, or 41%, owned tape equipment. Complete findings of the study available on or about Dec. 15.

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Complete demographics on ownership of tape equipment by configuration (8-track; 4-track; cassette; open reel; quadrasonic) according to geographic regions, market size, income, age of housewife, size of family.

Detailed findings encompassed the following data for each configuration:

- Tape equipment ownership by type
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- Where unit(s) purchased
- Cost of unit(s) purchased
- Future purchasing plans of equipment by configuration
- Type of unit would buy (auto, home, portable by configuration)
- Future purchases—gifts vs. for self
- Age and Sex of most frequent users
- Age and Sex of purchaser
- Frequency of use
- Ownership of pre-recorded tapes
- Number of pre-recorded tapes purchased by month
- Tape gift-giving
- Where tapes are purchased
- Age and sex of purchaser of tapes
- Number of blank tapes purchased since acquisition of recorder.
- Number of blank tapes recorded
- Types of recording of blank tape
- Number of blank tapes recorded per month
- Awareness of 4 channel playback equipment
- Ownership of 4-channel playback system, whether disc or tape
- Membership in record/tape clubs

other facts about this study

- **Based on a national probability sample of 5000 families, with special provisions for collecting data from family members who do not live at home (e.g. boarding students).**
- **Special emphasis on four channel tape equipment owned or planned to be purchased.**
- **Special appendix section—available to the purchaser of total study for $150 additional—on ownership and use of High Fidelity components. (Normal cost for this study exclusively is $300.)**
- **Print-outs of tables for tape equipment only; cassette tape only; 8 track cartridge only; blank tape only; available at special rates.**
- **The full cost of this study, if ordered by a single client would have been over $13,000. It will be available on a non exclusive basis on or about December 15, 1971 at a total cost of**

$750.

- For additional information contact any Billboard Publications Advertising Sales Account Executive or:

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From The Music Capitals of the World

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Interpreter of the Jacinto work is the **New Dimension Singers,** of which he is the leader.
OSKAR SALAZAR

TORONTO

CBS Radio now has a national rock show out of Winnipeg, titled "Major Progression." The one-hour show is hosted by **Lee Majors** and **Ann Stark** (Ann is also music coordinator at CFRW) and features new records, Canadian or otherwise. . . . **Dave Warren** is now hosting a nightly progressive music show on CFMQ-FM. . . . **Rita Coolidge** and **Marc Benno** have just concluded a concert tour across Canada . . . A&M is reissuing "A Salty Dog" b/w "Homburg" by **Procol Harum** following the success on CHED Edmonton. A&M flew in a party of Eastern press people to cover **Procol Harum's** concert with the **Edmonton Symphony Orchestra,** which was recorded by **Wally Helder** as a probable next album.

VIENNA

A competition, "Youth Makes Music," was organized recently by the ORF (Austraian Radio) and the Ministry of Education. Prizes totalling $4,400,000 were awarded to the winners. . . . **Cat Stevens, Gisela Mey** and **Festival Flamenco Gitano** gave concerts in Vienna recently in the series "Voices of the World." . . . Representing Austria at the sixth Coupe d'Europe Musicale, Yugoslavia, will be **Elfi Graf** (Polydor), **Anike** (WM-Produktion) and **Waterloo & Robinson** (Amadeo). The festival is to be recorded by Yugoslav TV. . . . Polydor-Germany held a press conference in Vienna to mark the occasion of the first LP containing songs by **Arik Brauer** The artist, born in the Austrian capital in 1929, is a well-known painter of the so-called Phantastic Realism school. . . . A Philips LP, containing parts of the Bible, translated into the Viennese dialect and spoken by **Kurt Sowinetz,** has been released by Phonogram. Eighty copies per day are sold of this best-seller, it is claimed. . . . Since Oct., Phonogram has distributed in Austria the British pop label Chrysalis Records, with artists like **Jethro Tull, Ten Years After,** and **Procol Harum.**

Polydor folk group **Das Berglandecho** reached the local charts with its single "Ja, Wir San Mit'n Radl Da." As a result, the record is being used in Germany and Switzerland. . . . New labels for distribution by Polydor are Stax, CMC and Bell Records. . . . **Ray Charles, Miles Davis** and **Oscar Peterson** have played concerts in Vienna. . . . DGG has opened its own bureau to promote its classical productions in the Austrian capital. The first such production, **Beethoven's** nine symphonies played by the **Vienna Philharmonic Orchestra** under **Karl Boehm,** was recorded. . . . European premiere of **Leonard Bernstein's** "Mass" will take place at the Vienna State Opera. . . . Soviet concert agency Goskonzert invited **Walter Berry** to give a Liederabend in Moscow. Berry will sing songs by **Mozart, Schubert, Brahms** and **Wolf.** In Oct., **Galina Wischewskaja,** accompanied by **Rostropovitsch,** gave a Liederabend in Vienna. . . . Ariola recorded **Anna Moffo** in Salzburg, performing songs by **Schubert, Brahms** and **Schumann,** accompanied by **Gerald Moore.** . . . In Dec., Decca is to record **Richard Wagner's** "Parsifal," featuring the **Vienna Philharmonic Orchestra** conducted by **Georg Solti,** in Vienna. Title role will be sung by **Rene Collo.** . . . The **Vienna Chamber Orchestra,** under **Ernst Maerzendorfer,** has completed a successful tour of the U.S. . . . On May 2, 1972, **Christa Ludwig** and **Leonard Bernstein** will repeat their **Brahms** Liederabend in Vienna in Nov, this year, a similar Liederabend took place in Carnegie Hall. **MANFRED SCHREIBER**

JOHANNESBURG

Liberace, who has received good notices during his concert tour of the Republic, is featured in an eight-minute sequence in the locally made film "Wapad." This is the first time Liberace has appeared in a movie outside the U.S.

Atlantic soul singer **Percy Sledge,** who enjoyed a successful tour of South Africa last year, is featured in a movie "Suul Africa." The movie was made by Audio-Kine-Africa and filmed during Sledge's visit to Swaziland in November, 1970. It was premiered in Johannesburg, Dec. 11. In the film, Sledge sings 10 numbers. An album of the soundtrack of the movie is currently in production. The movie fuses the sophisticated American "soul" of Sledge and the raw, uninhibited "soul" of Africa. Several numbers were specially written for Sledge. . . . Cape Town impresario **Ronnie Quibell** has booked several top acts for tours of the country during 1972. These include **John Rowles, Tony Christie, Magna Carta, the Peddlers, the New Seekers, Middle of the Road, Peaches and Herh, Arthur Conley, Oscur Tony Jr.** and **Kiki Dee.**

Quibell has formed a temporary partnership with Cape Town agent **Selwyn Miller,** of Selroy Music, "to bring to the Republic a more progressive interest in pop entertainment by importing as many as possible of the artists who influence overseas trends in musical tastes."

Natal, jazz enthusiast, and hotelier **Michael Aldous,** in association with the Argus Group of Newspapers, has signed jazz-rock group **Chase** for a three-week concert tour of South Africa in January. The group will be appearing in Johannesburg, Martitzburg, Cape Town, Durhan and Pretoria. Dates to appear before non-white audiences have also been arranged. . . . Chase's first single release "Get It On" has been banned by Lourenco Marques Radio. No reason was given. Meanwhile, maximum in-store promotion, posters, pamphlets and a 12-minute color film of the group in action has been arranged to stimulate interest in the tour.

Hawk, the country's top local act, undertook a two-month, 30 concert tour of the country on Dec. 3. The Afro-rock group's first album, "African Day," is selling well with sales exceeding the 4,000 mark within three weeks of release. . . . Music dealer **Stanley Domp** has concluded successful negotiations with **Leacock Pennebaker** for the South African rights of Bob Dylan's movie "Don't Look Back" which will be shown at centers throughout the country. He also obtained the rights for "Monteray Pop."

Country artist **Maureen Moore** returned from a visit to Nashville. She says plans are being completed to record an album in the States later next year. . . . **Eddie Eckstein** and **Paul Ditchfield,** both members of local pop group Impi, returned here Dec. 1 after reaching the finals of the 1971 Tokyu International Song Festival with the number "Oh God, It's Beautiful." Ditchfield composed the song and it was sung by Eckstein. It was the sole South African entry. . . . "Gypsys, Tramps and Thieves," the number by Cher that is high in the charts in Britain and America, has been banned by the South African Broadcasting Corp., because it deals with the activities of a prostitute.

A press-radio-dealer party was held by Storm Records and Angela Music Nov. 20 to celebrate the third birthday of both companies. **PETER FELDMAN**

(Continued on page 56)

SEATTLE MAYOR WES UHLMAN greets MGM recording group, the Four Leaves, who were introduced to Seattle press and disk jockeys at a reception held at the Edgewater Hotel. The Japanese group was discovered by Mike Curb, president of MGM Records, while on a recent tour through Japan. The Four Leaves' first disk for the MGM label is titled "Season of the Sun" and will be released early in December. Shown, left to right, are Mayor Wes Uhlman; the Four Leaves: Mabo, Koji, Tabo, Toshi, and Mr. Takahashi, Japanese Vice Counsel stationed in Seattle.

Nitro-Function LP Gets Strong Promo by Pye

LONDON—Pye is putting strong promotion behind the release of the first solo recording by former Jimi Hendrix bass player, Billy Cox, who now fronts the trio, Nitro-Function.

In addition to extensive trade and consumer advertising, Pye is organizing window displays in retail outlets throughout Britain incorporating giant blow-ups of the bat-like creature depicted on the album sleeve. The company is also circulating thousands of rubber bats and teaser posters reading "In this life nothing is certain except death, taxes and nitro-function."

Pye is flying Cox and his producer Lelan Rogers to the U.K. to meet national and musical press and for radio and TV promotion and the whistle stop trip will take in every major British city. There may also be stop-offs in Europe.

On his return to the States, Rogers will be negotiating a distribution deal for Nitro-Function in the U.S.

Atlantic to Be Part of U.K. Kinney in January

LONDON—Kinney has negotiated an early termination of Polydor's licensing agreement with Atlantic together with an agreement by Polydor to relinquish sell-off rights, which would have allowed a continuation of marketing until April 1973.

The arrangement, completed by Kinney chief Ian Ralfini and Polydor managing director John Fruin, means that Atlantic will become part of the Kinney group in the U.K. from the end of January, instead of March, which will become the month in which the label will be re-launched with a massive promotion campaign.

The purchase of existing Atlantic catalog involves about 200 titles. "With no more than a very few deletions, the whole Atlantic catalog will be available from us from the beginning of March along with new releases," commented Ralfini.

He added, "What I wanted was to have a 'full house' as soon as possible. By arranging a clean break, there will be no confusion in the minds of dealers about which company to order Atlantic releases from."

Fruin stated, "I had intended to do a complete marketing operation on Atlantic's back catalog, but a few weeks ago Kinney made an approach which brought about the new arrangement. It seemed sensible for Kinney to market the whole catalog under its direct control. A very agreeable financial settlement is involved and I am now free to concentrate completely on our own and other licensed product."

Hjelm Joins Electra Jan. 1

STOCKHOLM — Record producer Carl-Erick Hjelm leaves CBS-Cupol to work for Grammofon AB Electra beginning Jan. 1.

Hjelm started his career as a record producer with Philips-Sonora, for whom he worked until the autumn of 1968, when the CBS label was introduced in Sweden. Hjelm, who had joined Philips-Sonora in February 1966 from the Electra company, worked as manager for Swedish CBS and was with the company when the CBS-Cupol organization was formed early in 1970.

U.K. and Europe—Wide Open for Rock Theater

• Continued from page 51

ary with a list of major artists which include Curved Air, Poco, Rick Nelson, the Faces and a new Jimi Hendrix film, Duy In Berkeley which has its British premiere at the Rainbow in January.

In addition Morris is now part of a European network of promoters. "There are five or six really excellent promoters in Europe but there has always been the need for greater liaison between them. Now there is. Obviously by running the Rainbow I have to be involved in Europe—for the benefit of the acts. So now there is cooperation between us all bringing acts to Europe for tours," he comments.

Morris has brought with him from New York many of the key personnel from the Fillmore East, including Chris Langhart who designed all the technical systems for the New York theatre and for the Woodstock Festival. "There is in this building at least five people I have worked with for four years and 10 I've been with for three years. It becomes automatic in the end. If I want a job done I contact the people I know can do it."

Morris also imported Joe's Lights from New York, which, as the Joshua Light Show, was a major attraction at the Fillmore East. Joe's Lights are perhaps the most sophisticated light show in the world and Morris has installed the show as permanent residents at the Rainbow.

Morris was also careful not to alienate people in the neighbourhood. "A lot of long-haired people are going to come to the Rainbow so we decided to try to become part of the community. On Nov. 5, for instance, we blew up $1000 worth of fireworks in Finsbury Park for the local children."

A new theatre had been born.

Staples Near End of Swing

LONDON—U.S. soul and gospel group the Staple Singers—featuring 57-year-old Pop Staple and his three daughters—are concluding a successful tour of West Germany.

During their 10-concert German tour, the group took a day off to make a promotional visit to London.

Pop Staple and his daughters — Mavis, Cleo and Yvonne — who come from Drew, Miss., have already completed successful tours of Africa, India, Japan, Hawaii and Persia.

Makeba Cuts in S. Africa

PARIS — South African-born singer Miriam Makeba has resumed her recording career in her chosen home of Conakry, the capital of Guinea, in West Africa.

Miss Makeba has cut a series of six singles for the state-owned Syliphone Co. (Address: B.P. 838 Conakry), all backed by a Guinean orchestra. Featuring many folklore themes from Guinea, Miss Makeba also chose a song by the composer of "Mammy Blues," France's Hubert Giraud, entitled "L'Enfant Et La Gazelle" (The Child & the Gazelle).

Miss Makeba has also just released her first album for Syliphone, "Calling All Africans at Home and Abroad," recorded during a recent concert at the People's Palace in Conakry. This disk contains several revolutionary numbers as well as traditional themes.

Married to former black power leader Stokely Carmichael, Miss Makeba has lived in the West African Republic for two years. She appeared at the Paris Olympia Theater last May.

Syliphone is distributed in France and in many parts of Africa by Sonodisc, based at 10 Ter, Rue Bessieres, Paris 17. Sonodisc also distributes many other labels from African countries, mainly in the French-speaking zone.

Bolivian Music

• Continued from page 50

A foreign artist will pick up one of our native songs and make it a hit. For example, Simon and Garfunkel and European artists have had great success with 'Condor Pasa,' which is a Bolivian song in the native Indian language of Quechua. Many groups here were singing it long before Simon and Garfunkel made it famous. This is a good example where we waited for a foreign recording artist to come along to make one of our own songs a hit."

If you're looking for Shelter in Europe it's on the Philips label

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HITS OF THE WORLD

AUSTRALIA
(Courtesy Go-Set)

This Week
1 BANKS OF THE OHIO—Olivia Newton-Johne (Interfusion)
2 MAGGIE MAY—Rod Stewart (Mercury)
3 MAMMY BLUE—Joel Dayde (Riviera)
4 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
5 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Astor)
6 SIGNS—Five Man Electrical Band (MGM)
7 SPEAK TO THE SKY—Ricky Springfield (Sparmac)
8 GYPSIES TRAMPS AND THIEVES—Cher (MCA)
9 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
10 PEACE TRAIN—Cat Stevens (Island)

BELGIUM
(Courtesy Humo)

This Week
1 SOLEY SOLEY—Middle of the Road (RCA)
2 MAMMY BLUE—Pop Tops (Carrere)
3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
4 IEDER MENS—Paul Severs (Start)
5 HELP—Tony Ronald (Ariola)
6 ZEVEN ANJERS ZEVEN ROZEN—Willy Sommors (Vogue)
7 SPANISH HARLEM—Aretha Franklin (Barclay)
8 SCHOEN IST ES—Roy Black & Anita (Polydor)
9 MAGGIE MAY—Rod Stewart (Philips)
10 ONLY LIES—Greenfield & Cook (Polydor)

BELGIUM (French)
(Courtesy Telemoustique)

This Week
1 HELP—Tony Ronald (Ariola)
2 L'AVENTURA—Stone & Charden (RCA)
3 SOLEY SOLEY—Middle of the Road (RCA)
4 EVERYDAY I HAVE TO CRY SOME—Mardi Gras (Map City)
5 MAMMY BLUE—Joel Dayde (Barclay)
6 MA CHANCE C'EST DE T'AVOUR/JE H'AI JAMAIS AIME COMME JE T'AIME—Frederic Francois (Vogue)
7 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
8 IL—Gerard Lenorman (CBS)
9 TOP CONCERTO SHOW—Pop Concerto Orchestra (A Z.)
10 BORRIQUITO—Perel (Records)

BRITAIN
(Courtesy Record & Tape Retailer)
*Denotes local origin

This Week	Last Week	
1	3	ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)
2	2	JEEPSTER—T. Rex (Fly) Campbell-Connelly (Tony Visconti)
3	1	COZ I LUV YOU—Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
4	14	TOKOLOSHE MAN—John Kongos (Fly)—Essex (Gue Dudgeon)
5	4	GYPSYS, TRAMPS AND THIEVES—Cher (MCA)—Campbell Connelly (Snuff Garrett)
6	8	BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
7	46	THEME FROM SHAFT——Isaac Hayes (Stax) Carlin (Isaac Hayes)
8	6	TILL—Tom Jones (Decca) Chappell (Gordon Mills)
9	44	NO MATTER HOW I TRY—*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)
10	5	JOHNNY REGGAE—Piglets (Bell) Jonjo (Jonathan King)
11	12	RUN BABY RUN—Newbeats (London)—Acuff-Rose
12	21	SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—*Cilla Black (Parlophone) Cookaway (George Martin)
13	7	I WILL RETURN—*Springwater (Polydor)—Jig-Saw (P. Cordell D. Williams)
14	18	SING A SONG OF FREEDOM—*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
15	10	SURRENDER—Diana Ross (Tamla Motown)—Jobete/Carlin—(Ashford/V. Simpson)
16	19	LET'S SEE ACTION—Who *Who (Track)—Fabulous (Who/Glyn Johns)
17	42	IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)
18	32	FIREBALL—Deep Purple (Harvest) Hec (Deep Purple)
19	9	MAGGIE MAY—Rod Stewart (Mercury)—Chappell—GH Music (Rod Stewart)
20	50	SOFTLY WHISPERING I LOVE YOU—*Congregation (Columbia) Cookaway (John Burgess)
21	38	IS THIS THE WAY TO AMARILLO—*Tony Christie (MCA)—ATV Kirshner M. Murray P. Callander)
22	41	I JUST CAN'T HELP BELIEVING—Elvis Presley RCA (Screen-Gems/Columbia)
23	—	SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti
24	13	LOOK AROUND—Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
25	23	FOR ALL WE KNOW—Shirley Bassey (United Artists)—Ampar (Johnny Harris)
26	45	MORNING—Cal Doonican (Philips)—Melanie (Johnnie Franz)
27	34	YOU GOTTA HAVE LOVE IN YOUR HEART—Supreme/Four Tops (Tamia Motown) Jobete/Carlin (Clay McMurray)
28	36	HOOKED ON A FEELING—*Jonathan King (Decca) London Tree (Jonathan King)
29	30	RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)
30	11	TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
31	15	THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
32	49	KARA KARA—New World RAK (Chinnichap/RAK) Mickie Most
33	31	BURUNDI BLACK—Burundi Steiphenson Black (Barclay) (Burlington)
34	47	WHEN YOU GET RIGHT DOWN TO IT—Ronnie Dyson—CBS (Screen-Gems/Columbia) Stan Vincent
35	16	WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novalene/April/Blackwood (Pat & Lolly Vegas)
36	26	TWEEDLE DEE TWEEDLE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)
37	29	DID YOU EVER—Nancy & Lee (Reprise)—London Tree (L. Hazelwood/N. Sinatra)
38	43	CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (O. Tosti/I Greco)
39	25	CHINA TOWN—Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynne)
40	22	SULTANA—Titanic (CBS) April (H. Grundy/M. Clark)
41	28	FREEDOM COME, FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
42	24	SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
43	35	BACK ON THE ROAD—*Marmalade (Decca) Catrine (Marmalade)
44	—	JAILHOUSE ROCK—Elvis Presley (Maximillion)—Carlin
45	33	LADY LOVE BUG—Clodagh Rogers (RCA)—Kangaroo/April (Kenny Young)
46	17	BRANDY—Scott English (Horse)—Graphle/Screen Gem (Do Bloxham)
47	48	HEY AMERICA—James Brown (Mojo)—P. Maurice (James Brown)
48	—	THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)
49	27	KEEP ON DANCING—Bay City Rollers (Bell)—Jewell (Jonathan King)
50	—	SAVE THE CHILDREN—Marvin Gaye (Tamla-Motown)—Jobete/Carlin Marvin Gaye

DENMARK
Courtesy Danish Group of IFPI)

This Week
1 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
2 FLIRT (SAMME STED SAMME TID)—Gitte Haenning (HMV)—Imudico
3 SOLEY SOLEY—Middle of the Road (RCA)—Stig Anderson
4 MAMMY BLUE—Pop Tops (Metronome)—Sonet
5 TOM-TOM TURNAROUND—New World (Columbia)—Stig Anderson
6 JEG GOER HVAD JEG KAN POR MARIA—Poul Rudi (Odeon)—Imudico
7 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Imudico
8 MAMMY BLUE—Roger Whittaker (Philips)—Sonet
9 EN JEG KAN ELSKE—Pia Ortkaer (Triola)—Imudico
10 BUTTERFLY—Danyel Gerard (CBS)—April

FRANCE
(Courtesy Centre D'Information et de Documentation du Disque)

National

This Week
1 LE RIRE DU SERGENT—Michel Sardou (Philips)
2 L'AVENTURA—Stone-Charden (Discodis)
3 MAMMY BLUE—Nicoletta (CED)
4 ACROPOLIS ADIEU—M Mathieu (Barclay)
5 L'AMOUR CA FAIT PASSER LE TEMPS—M. Amont (CBS)
6 IL—G. Lenorman (CBS)
7 VIENS AVEC NOUS—Triangle (Pathe-Marc./Pathe)
8 FILS DE PERSONNE—J. Hallyday (Philips)
9 FILLE DU VENT—P. Groscolas (CBS/Maxi)
10 JE M'ECLATE AU SENEGAL—M. Circus (Vogue)

International

This Week
1 MAMMY BLUE—Pop Tops (Carrere)
2 MAMMY BLUE—J. Dayde (CED)
3 THE FOOL—G. Montagne (CBS)
4 POP CONCERTO—Pop Concerto Orch. (Discodis)
5 SACCO & VANZETTI—J. Baez (RCA)
6 LET'S SEE THE ACTION—Who (Polydor)
7 IL ETAIT UNE FOIS DANS L'QUEST—Soundtrack (RCA)
8 GET IT ON—T. Rex (CBS)
9 OSANNA—Axis (CED)
10 IMAGINE—John Lennon (Pathe-Marc/Apple)

JAPAN
(Courtesy Music Labo Inc.)
*Denotes local origin

This Week
1 AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—UA-Japan
2 MAMMY BLUE—Pop Tops (Philips)—Takyo Music
3 OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
4 MIZUIRO NI KOI—*Mari Amachi (CBS/Sony)—Watanabe
5 POLYUSHKA-POLYE—Masami Naka (Victor)
6 NAMIDAKARA ASHITA E—*Masaaki Sakai (Columbia)—Nichion
7 SHIOKAZE NO MELODY—*Saori Minami (CBS/Sony)—Nichion
8 TOUT TOUT POUR MA CHERIE—Michel-Polnareff (Epic)
9 NAOASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki Minoruphone)—Nichion
10 WATASHI NO JYOKAMACHI—Rumiko Koyanagi (Reprise)—Watanabe
11 AME NO BALLADE—*Masayuki Yuhara (Union)—JCM
12 SUPERSTAR—Carpenters (A&M)—Taiyo
13 AKUMA CA NIKUI—*Takao Hirata & Sellstars (Dan)—Toshiba
14 GET IT ON—Chase (Epic)—Toshiba
15 TOKU HANARETE KOMORIUTA—*Nami Shirakawa (Pioneer)—Tokyo 12 channel
16 AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
17 IMAGINE—John Lennon (Apple)—Folster
18 KIMI O NOSETE—*Kenji Sawada (Polydor)—Watanabe
19 CHIKYU WA HITOTSU—*Four Leaves (CBS/Sony)—April M.
20 KOIBITO MO INAINONI—*Simons (RCA)—Mylica

MEXICO
(Courtesy Radio Mil)

This Week
1 POR QUE IO TE AMO—Sandro (CBS)
2 ROSA MARCHITA—Roberto Jordan (RCA)
3 UNCLE ALBERT (Tío Alberto)—Paul y Linda McCartney (Apple)
4 MONKBERRY MOON DELIGHT (El Monje)—Paul y Linda McCartney (Apple)
5 ROSAS ROJAS—Massino Ranieri (CBS)
6 BUTTERFLY (Mariposa)—Danyel Gerard (CBS)
7 INSIDE LOOKIN' OUT Mirando hacia afuera)—Grand Funk (Capitol)
8 MAMMY BLUE—Joel Dayde (Gamma); Pop Tops (Orfeon)
9 A DONDE VA NUESTRO AMOR—Angelica Maria (RCA)
10 DOUBLE BARREL (Doble Barril)—Dave & Ansel Collins (Philips)

NORWAY
(Courtesy Danish Group IFPI)
*Denotes local origin

1 MAMMY BLUE—Pop Tops (Metronome)—Mimosa
2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
3 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
4 MAMMY BLUE—Joel Dayde (Riviera)—Mimosa
5 PEOPLE IN MOTION—*Safl (Polydor)—Sonora
6 SULTANA—Titanic (CBS)—April
7 POUR UN FLIRT—Michel Delpeth (Barclay)—Imudico
8 BANGLA DESH—George Harrison (Apple)—Essex
9 BUTTERFLY—Danyel Gerard (CBS)—Arne Bendiksen
10 EAT AT HOME—Linda & Paul McCartney (Apple)—Essex

POLAND
*Denotes local origin

This Week
1 WSZYSING CI KUPILEM—*Romuald I Rosan
2 MONKBERRY MOON DELIGHT—Paul McCartney (Apple)
3 WILL NOT GET FOOLED AGAIN—Who (Track)
4 CO SIE STALO EWIATOM—*Breakout (Muza)
5 HE'S GONNA STEP ON YOU AGAIN—John Kongos (Fly)
6 EPIDEMIA EUPORII—*Klan (Muza)
7 CHICAGO—*Graham Nash (Atlantic)
8 FEEL ALL RIGHT—*Dianble
9 LUCKY MAN—Emerson, Lake and Palmer (Cotillion)
10 IT DON'T COME EASY—Ringo Starr (Apple)

PUERTO RICO
(Courtesy of WKAQ-El Mundo)

This Week
1 PAYASO—La Selecta (Horoscopo)
2 ESTA TU CANCION—Orlando Contreras (Teca)
3 ABRANCAME LA VIDA—Fijuan (Kubaney)
4 PARPANDA DEL SOPOR—Tuna de Cayey (Hit Parade)
5 PERFIDIA—Chivirico (Cotique)
6 VUELVO O VIVIR—Sabu (Exitos)
7 AMANTES—Santos Colon (Tico)
8 EL CARRETERO VA—Alfredo Vargas (Cotique)
9 TU Y YO—Tempo 70 (MC)
10 TODO EL MUNDO—Jose M. Class (Meliz)

SINGAPORE
(Courtesy Rediffusion, Singapore)

This Week
1 MAGGIE MAY—Rod. Stewart (Mercury)
2 SUPERSTAR—Carpenters (A&M)
3 YO YO—Osmonds (MGM)
4 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)
5 GYPSIES, TRAMPS & THIEVES—Cher (Kapp)
6 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)
7 UNCLE ALBERT—Paul & Linda McCartney (Apple)
8 IMAGINE—John Lennon (Apple)
9 ANOTHER TIME, ANOTHER PLACE—Englebert Humperdinck (Decca)
10 BANKS OF THE OHIO—Olivia Newton-John (International)

SOUTH AFRICA
(Courtesy Southern African Record Manufacturers' & Distributors' Assoc.)
*Denotes local origin

This Week
1 MAMMY BLUE—Charisma (CBS)—Intersong, GRC
2 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
3 GET ME SOME HELP—*Neville Whitemill (Gallo)—Continental Gallo
4 AMEN—*Peanut Butter Conspiracy (CBS)—Laetree, GRC
5 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
6 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec, Trutone
7 WHAT ARE YOU DOING SUNDAY—Dawn (Stateside)—Interson, EMI
8 PAPA'S GONNA KISS IT BETTER—*William E (IRC)—Acuff-Rose, Teal
9 DID YOU EVER—Lee Hazelwood/Nancy Sinatra (Reprise)—Essex, Teal
10 STAGGER LEE—Tommy Roe (ABC-Paramount)—Laetree, Trutone

SPAIN
(Courtesy Escalera a la Fama)

This Week
1 THE FOOL—Gilbert Montagne (CBS)
2 MAMMY BLUE—Roger Wittaker (Philips); James Darren (RCA); Hot Tops (EMI); Ricky Shayne (Fermata); Apocalypsis (CBS); Punch (MCA)—Korn
3 SOLEY SOLEY—Middle of the Road (RCA)—Relay
4 FOR ALL THE PEOPLE—Morgan (Odeon); Chestre Lee (RCA); Robert Frank (CBS)
5 FREEDOM COMES, FREEDOM GOES—Fortunes (Odeon)
6 EL O YO/MUNCA PODRE DECIRTE ADIOS—Sabu (M. Hall)—Kleiman
7 CARMEN—Trebol (CBS); 2da. Civilization (D. Jockey); Grupo 5 (MCA)
8 OHO AHA—Los Angeles (M. Hall); Freedom (Odeon)
9 PERO ANOCHE EN LA PLAYA Pino Donaggio (RCA); Damian (D. Jockey)
10 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf

SWEDEN
(Courtesy Radio Sweden)

This Week
1 MAMMY BLUE—Pop Tops (Metronome)—Sonet
2 LED ZEPPELIN IV (LP)—Led Zeppelin (Atlantic)—Multitone
3 SANTANA (LP)—Santana (CBS)
4 ANNA OCH MEJ—Lalia Hansson (Columbia)—Ehrling-Forlagen
5 TOM-TOM TURNAROUND—The New World (Rak)—Sweden
6 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
7 MAMMY BLUE—Dayde (Barclay)—Sonet
8 SPRING MOT ULLA, SPRING (LP)—Cornelius Vreeswijk (Philips)—Intersong
9 EKSEPTION 00.04 (LP)—Ekseption (Philips)—No. Publ.
10 IMAGINE (LP)—John Lennon (Apple)—Air

From The Music Capitals of the World

• Continued from page 54

RIO DE JANEIRO

RCA is launching a major promotion on composer-artist team, **Antonio Carlos** and **Jocafi from Bahia**, following the success of their "Desacato" (Insult). The company has also issued an album by veteran Nelson Goncalves. . . . Samba stylist **Mario Reis** has returned to recording via an album on Elenco of 1920 and 1930 Brazilian favorites. The album was introduced with a reception at the Copacabana Hotel. . . . Philips has issued a live recording of **Maria Bethania's** one woman show that is drawing good crowds at the Praia Theaters. Miss Bethania sings the music of her brother **Caetano Veloso, Dorival Caymi, Baden Powell** and **Jorge Ben.**

Pianist-composer **Dom Salvador** attempts to combine samba, soul and rock on his new CBS album, "Som, Sangue e Raca" (Sound Blood and Race). He was launched at the No. 1 club in the Ipanema district. . . . Appearing with Salvador at the club is U.S. singer **Spanky Wilson,** a guest at the Rio Song Festival. Also on the bill is the **Oscar Milito** trio. . . . **Gal Costa** (Philips) will visit London to join up with fellow Brazilian artists, **Caetano Veloso** and **Gilberto Gil.** . . . Guitarist **Baden Powell** is touring Europe, including television and radio appearances in Frankfurt, Germany and Amsterdam as well as the Olympia, Paris. The Philips artist was resident at the Drink Club in Rio for several months.

HENRY JOHNSTON

SPECIAL MERIT PICKS

• Continued from page 48

SOUNDTRACK

SOUNDTRACK—Sometimes a Great Notion. Decca DL 79185

Henry Mancini composed all the music and Charley Pride sings the Bergmans' lyric; together they create a truly fine soundtrack LP which will attract much attention in both pop and country circles. The flavor is definitely country to go along with the feel of the new flick, starring Paul Newman. But the music is definitely Mancini and will be added to his string of soundtrack hits.

CLASSICAL

VLADIMIR ASHKENAZY PLAYS LISZT—London CS 6719

An ebullient, breathtaking performance of eight of Liszt's "Etudes D'Execution Transcendante," some of the most challenging piano music ever written.

BEETHOVEN: SYMPHONIE NO. 9 — Eugene Jochum with the Concertgebouw Orchester, Amsterdam. Philips 6700 040

Philip's new "Beethoven Ninth Symphony" outing gets a precise, right-down-the-middle reading from Eugen Jochum and the Concertgebouw Orchestra of Amsterdam.

RADU LUPU PLAYS BEETHOVEN—Radu Lupu with the London Symphony Orch. (Foster). London CS 6715

The rising young Rumanian piano star wallops out a two-fisted interpretation of some of Beethoven's most energetic pieces, "Piano Concerto No. 3" and "Thirty Two Variations on an Original Theme."

SOUL

JESSE HILL—Naturally. Blue Thumb BTS 31

Although he is new as a solo, Jesse Hill has been writing for sometime and in this debut album he really gets down with it. Included here are "Hand Me the Key" "I've Been Hurt" and the title cut "Naturally." Good bow.

CHRISTMAS

VARIOUS ARTISTS—This Is Christmas. RCA VPS 6046

Listed as a "Great Buy," this two record set at a low price certainly proves just that! Various artists include Henry Mancini with carols, Jack Jones with "Have Yourself a Merry Little Christmas," Boston Pops with "Santa Claus is Comin' to Town," Jim Reeves' "Silver Bells," Kate Smith with carols, and many more.

THE GREAT IMIC-4 EXPOSÉ

ANNOUNCING THE INTERNATIONAL MUSIC INDUSTRY EXPOSITION

Very few times has a meeting taken place that caught the eyes of so many influentials at one time. In the past, the policy has been to keep top level meetings under wraps. Not so in the case of the International Music Industry Conference (IMIC-4). For three years, decision makers in the music industry have been openly meeting to plan the future of their business.

Now, for the fourth consecutive year, another meeting of a large and important group of executives is set to get underway. Set in the exotic backdrop of Acapulco, Mexico, IMIC-4 convenes with an assembly of music world executives, who will discuss the destiny of the multi-billion dollar music industry. An entire industry gathered in one place for one week: April 30 through May 5!

And now, for the first time in three years, the Billboard World Group in response to requests is making available a limited number of display booths to expose industry influentials to exhibits of new hardware, new software and new developments in the home entertainment and music field.

For three big days of IMIC-4 May 2, 3 and 4, the giants of the music industry can be exposed to:

Record and tape products
Record and tape accessories and related products
Music publishing firms
New systems (Cartridge TV, Quadrasonic sound)
Professional and studio equipment
Dealer fixtures and displays
Album covers (sleeves, packaging)

Not only that! Special 20-minute sessions will be scheduled to permit companies to demonstrate their products to the entire IMIC audience.

Tuesday, May 2—5 p.m. to 7 p.m.
Wednesday, May 3—11 a.m. to 1 p.m.
Thursday, May 4—5 p.m. to 7 p.m.

If you want to expose this group to your developments and products, fill out the coupon and reach the most important decision-makers in the worldwide music industry. You won't be sorry. Neither will they.

CONFERENCE EXHIBITION FORM
THE 4TH INTERNATIONAL MUSIC INDUSTRY CONFERENCE
APRIL 30-MAY 5, 1972 / ACAPULCO, MEXICO

MAIL REGISTRATION TO:
IMIC-4, 9th Floor, 300 Madison Avenue/New York, N.Y. 10017

Make checks payable to:
International Music Industry Conference. Check must accompany registration.
Conference fee does not include hotel accommodations.

CONFERENCE EXHIBITION FEE: BOOTH (INCLUDING ONE REGISTRATION)—$800
Please make all checks payable in U.S. dollars, dollar drafts, or sterling.
Complete form and mail with check—50% payable with application.

NAME OF ORGANIZATION

BY—TITLE

NAME OF REGISTRANT

STREET ADDRESS

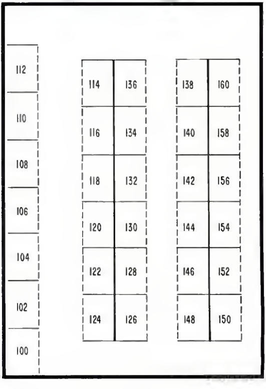
CITY, STATE OR COUNTRY

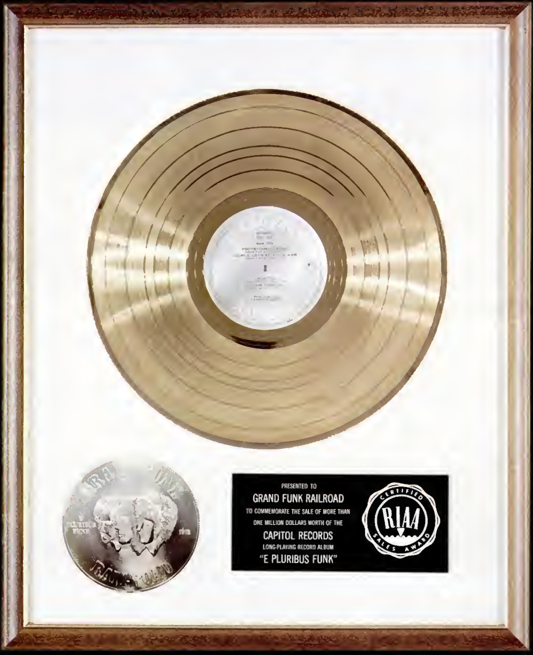
PRODUCTS TO BE EXHIBITED:	1.	2.	3.	4.

Do you want an Audition Suite—Yes ☐ No ☐ Do you want to demonstrate to IMIC audience—Yes ☐ No ☐

In making your reservations for booth space, kindly indicate more than one booth number. In the event that your first choice is taken, we will assign the next booth number to you. If you would like more than one booth, please put in all of the booth numbers next to your first choice.

PLEASE RESERVE BOOTH NO.	
(first choice)	(second choice)
(third choice)	(fourth choice)





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Render unto Caesar that which is Caesar's

For Week Ending
Dec. 18, 1971

Billboard TOP LP'S

★ STAR PERFORMER — LP's registering greatest proportionate upward progress this week.

● Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet). ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart	
1	2	**SLY & THE FAMILY STONE** There's a Riot Goin' On Epic KE 30986 (CBS)	6	●
★2	5	**LED ZEPPELIN** Atlantic SD 7208	4	●
3	1	**SANTANA** Columbia KC 30595	10	●
4	3	**CAT STEVENS** Teaser & the Firecat A&M SP 4313	11	●
5	6	**CHICAGO** At Carnegie Hall Columbia C4X 30865	6	●
★6	10	**GRAND FUNK RAILROAD** E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	3	●
7	4	**SHAFT** Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	18	
★8	91	**CAROLE KING** Music Ode SP 77013 (A&M)	2	
9	7	**JOHN LENNON** Imagine Apple 3379	14	●
10	9	**CAROLE KING** Tapestry Ode SP 77009 (A&M)	37	●
11	11	**NEIL DIAMOND** Stones Uni 93106 (MCA)	6	
12	8	**ROD STEWART** Every Picture Tells a Story Mercury SRM 1-609	27	●
13	12	**DONNY OSMOND** To You With Love MGM SE 4797	7	
★14	15	**ALL IN THE FAMILY** TV Cast Atlantic SD 7210	5	
★15	17	**ELTON JOHN** Madman Across the Water Uni 93120 (MCA)	4	
16	13	**THREE DOG NIGHT** Harmony Dunhill DSX 30108	9	●
17	18	**JESUS CHRIST, SUPERSTAR** Various Artists Decca DXSA 7206 (MCA)	56	●
★18	34	**DON McLEAN** American Pie United Artists UAS 5535	6	
19	14	**WHO** Meaty, Beaty, Big & Bouncy Decca DL 79164 (MCA)	5	
★20	30	**BOB DYLAN'S GREATEST HITS, VOL. 2** Columbia KG 31120	2	
★21	22	**HUMBLE PIE** Performance: Rockin' the Fillmore A&M SP 3506	7	
22	16	**CARPENTERS** A&M SP 3502	29	●
23	20	**CHER** Kapp KS 3649 (MCA)	13	
★24	37	**ROBERTA FLACK** Quiet Fire Atlantic SD 1594	2	
25	25	**PARTRIDGE FAMILY** Sound Magazine Bell 6064	17	●
★26	39	**MELANIE** Gather Me Neighborhood NBS 47001 (Paramount)	6	
★27	49	**ALICE COOPER** Killer Warner Bros. BS 2567	3	
28	24	**BLACK SABBATH** Master of Reality Warner Bros. BS 7562	16	●
★29	44	**ISAAC HAYES** Black Moses Enterprise ENS 2-5003 (Stax/Volt)	2	
30	21	**CHI-LITES** (For God's Sake) Give More Power to the People Brunswick BL 754170	18	
31	19	**MOODY BLUES** Every Good Boy Deserves Favour Threshold THS 5 (London)	18	●
32	23	**MARVIN GAYE** What's Going On Tamla TS 310 (Motown)	28	
33	26	**BARBRA JOAN STREISAND** Columbia KC 30792	14	●
34	27	**VAN MORRISON** Tupelo Honey Warner Bros. WS 1950	8	
35	29	**WHO** Who's Next Decca DL 79182 (MCA)	19	●
★36	71	**TRAFFIC** Low Spark of High Heeled Boys Island SW 9306 (Capitol)	2	
37	38	**FREDDIE HART** Easy Loving Capitol ST 838	11	
38	32	**JACKSON 5/SOUNDTRACK** Goin' Back to Indiana Motown M 742 L	10	
39	31	**DOORS** Other Voices Elektra EKS 75017	7	
40	41	**JETHRO TULL** Aqualung Reprise MS 2035	32	●
★41	61	**PETER NERO** Summer of '42 Columbia C 31105	4	
42	42	**CAT STEVENS** Tea for the Tillerman A&M SP 4280	46	●
43	43	**JAMES TAYLOR** Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	32	●
★44	52	**HUDSON & LANDRY** Losing Their Heads Dore 326	4	
★45	63	**CHARLEY PRIDE** Sings Heart Songs RCA LSP 4617	3	
46	46	**JEFF BECK GROUP** Rough & Ready Epic KE 30973 (CBS)	7	
★47	62	**LES CRANE** Desiderata Warner Bros. BS 2570	3	
48	50	**DIONNE WARWICKE STORY** Scepter SPS 2-596	8	
★49	53	**FIDDLER ON THE ROOF** Soundtrack United Artists UAS 10900	8	●
★50	58	**YES ALBUM** Atlantic SD 8283	25	
★51	103	**DENNIS COFFEY & THE DETROIT GUITAR BAND** Evolution Sussex SXBS 7004 (Buddah)	6	
52	28	**PAUL & LINDA McCARTNEY** Ram Apple SMAS 3375	29	●
53	33	**JIMI HENDRIX/SOUNDTRACK** Rainbow Bridge Reprise MS 2040	11	●
54	54	**DONNY OSMOND ALBUM** MGM SE 4782	24	
55	35	**SONNY & CHER LIVE** Kapp KS 3654 (MCA)	12	
56	56	**QUINCY JONES** Smackwater Jack A&M SP 3037	10	
57	47	**JOAN BAEZ** Blessed Are . . . Vanguard VSD 5670/1	14	
★58	—	**MOUNTAIN** Flowered Evil Windfall 5501 (Bell)	1	
59	40	**CURTIS MAYFIELD** Roots Curtom CRS 8009 (Buddah)	7	
60	36	**ARETHA FRANKLIN** Aretha's Greatest Hits Atlantic SD 8295	13	
61	65	**SUMMER OF '42** Soundtrack Warner Bros. WS 1925	15	
62	51	**JEFFERSON AIRPLANE** Bark Grunt FTR 1001 (RCA)	14	●
63	59	**CHICAGO TRANSIT AUTHORITY** Columbia GP 8	136	●
64	48	**LEE MICHAELS** 5th A&M SP 4302	29	
65	69	**PARTRIDGE FAMILY** Up to Date Bell 6059	38	●
★66	—	**FACES** A Nod Is as Good as a Blind Horse Warner Bros. WS 2574	1	
67	57	**KRIS KRISTOFFERSON** The Silver Tongued Devil & I Monument Z 30679 (CBS)	21	
68	70	**ALLMAN BROS. BAND** At Fillmore East Capricorn SD 2-802 (Atco)	22	●
69	45	**FIFTH DIMENSION** Live Bell 9000	9	
70	68	**SANTANA** Abraxas Columbia KC 30130	63	●
71	64	**J. GEILS BAND** Morning After Atlantic SD 8297	7	
★72	119	**JONATHAN EDWARDS** Sunshine Capricorn SD 8201 (Atco)	5	
73	77	**CARPENTERS** Close to You A&M SP 4271	66	●
★74	99	**STEVIE WONDER'S GREATEST HITS VOL. 2** Tamla T 313 L (Motown)	5	
75	55	**TOM JONES** Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	7	
76	76	**LOU RAWLS** Natural Man MGM SE 4771	16	
77	79	**THREE DOG NIGHT** Golden Biscuits Dunhill DS 50098	43	●
78	74	**BAND** Cahoots Capitol SMAS 651	10	
79	80	**BLACK SABBATH** Paranoid Warner Bros. WS 1887	44	●
80	82	**GUESS WHO** Best of RCA Victor LSPX 1004	36	●
★81	109	**CHEECH & CHONG** Ode SP 77010 (A&M)	13	
82	85	**TEN YEARS AFTER** A Space in Time Columbia KC 30801	17	
83	81	**ROBERTA FLACK** Chapter Two Atlantic SD 1569	69	●
★84	107	**CARLY SIMON** Anticipation Elektra EKS 75016	4	
85	87	**KRIS KRISTOFFERSON** Me & Bobby McGee Monument Z 30817 (CBS)	15	
86	86	**T. REX** Electric Warrior Reprise RS 6466	7	
87	73	**CROSBY, STILLS, NASH & YOUNG** 4 Way Street Atlantic SD 2-902	35	●
88	94	**ISLEY BROTHERS** Givin' It Back T-Neck TNS 3008 (Buddah)	13	
89	83	**CHICAGO** Columbia KGP 24	97	●
90	78	**B.B. KING** In London ABC ABCX 730	10	
★91	128	**FLEETWOOD MAC** Future Games Reprise RS 6465	8	
92	96	**B.J. THOMAS** Greatest Hits, Vol. 2 Scepter SPS 597	5	
93	90	**AL GREEN** Gets Next to You Hi SHL 32062 (London)	16	
★94	157	**LEON RUSSELL & MARC BENNO** Asylum Choir II Shelter SW 8910 (Capitol)	3	
95	60	**BEACH BOYS** Surf's Up Reprise RS 6453	15	
★96	126	**JOHN DENVER** Aerie RCA LSP 4607	3	
97	98	**ARETHA FRANKLIN** Aretha Live at Fillmore West Atlantic SD 7205	29	●
98	97	**JAMES TAYLOR** Sweet Baby James Warner Bros. WS 1843	93	●
99	88	**TRAFFIC, Etc** Welcome to the Canteen United Artists UAS 5550	11	
100	89	**SAVOY BROWN** Street Corner Talking Parrot PAS 71047 (London)	14	
101	102	**THE PARTRIDGE FAMILY ALBUM** Bell 6050	60	●
102	100	**JACKSON 5** Maybe Tomorrow Motown MS 735	33	
103	101	**GRAND FUNK RAILROAD** Survival Capitol SW 764	34	●
104	106	**ELVIS PRESLEY** I Got Lucky RCA Camden CAL 2533	4	
105	75	**ROLLING STONES** Sticky Fingers Rolling Stones COC 59100 (Atco)	31	●

(Continued on page 61)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

is santa claus a hawk?

"... Santa Claus must be a hawk,
The toys he gives kids are a shock.
A rifle for Tom and a pistol for Ted,
Oh come all ye faithful... bang, bang, you're dead!..."

"Suffer The Children" by Victor Buono
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Victor Buono's controversial poetry landed him on the "Tonight" Show, and sparked 5,000 phone calls. Overnight, Americans were asking to hear more of Victor Buono. Request granted: "Suffer The Children" is his first single on Family. The West Coast has already gobbled it up. And any Wise Men of The East should do the same.

"Suffer The Children" FPA-905

Family Productions

Distributed by Famous Music Corporation
A Gulf + Western Company

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Billboard TOP LP'S

• Continued from page 59

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	93	**PINK FLOYD** Meddle Harvest SMAS 832 (Capitol)	7
107	67	**FRANK ZAPPA'S 200 MOTELS** Soundtrack United Artists UAS 9956	8
★ 108	136	**JUDY COLLINS** Living Elektra EKS 75014	3
109	95	**BEE GEES** Trafalgar Atco SD 7003	13
★ 110	179	**SESAME STREET 2** Original TV Cast Warner Bros. BS 2569	2
111	112	**OSMONDS** Homemade MGM SE 4770	26
112	114	**SLY & THE FAMILY STONE** Greatest Hits Epic E 30324 (CBS)	59 ●
113	120	**BILL WITHERS** Just as I Am Sussex SXBS 7006 (Buddah)	25
114	117	**SONNY & CHER** The Best of Atco SD 33-219	4
115	118	**THREE DOG NIGHT** Naturally Dunhill DS 50088	54 ●
116	72	**BUDDY MILES LIVE** Mercury SRM 2-7500	12
117	110	**FIRESIGN THEATER** I Think We're All Bozos on This Bus Columbia C 30737	13
118	121	**VICTOR BUONO** Heavy! Dore LP 325	14
119	113	**TEMPTATIONS** The Sky's the Limit Gordy GS 957 (Motown)	33
120	105	**JONI MITCHELL** Blue Reprise MS 2038	25 ●
★ 121	133	**JERRY LEE LEWIS** Would You Take Another Chance on Me Mercury SR 61345	4
122	125	**QUICKSILVER MESSENGER SERVICE** Quicksilver Capitol SW 819	3
123	123	**MICKEY NEWBURY** Frisco Mable Joy Elektra EKS 74107	6
124	111	**CHICAGO III** Columbia C2 30110	37 ●
125	84	**MAMAS & PAPAS** People Like Us Dunhill DSX 50106	7
126	129	**RICHIE HAVENS** The Great Blind Degree Stormy Forest SFS 6010 (MGM)	6
127	66	**GRATEFUL DEAD** Warner Bros. 2WS 1935	10 ●
128	115	**JAMES GANG** Live in Concert ABC ABCX 733	15
129	122	**GRASS ROOTS** Their 16 Greatest Hits Dunhill DSX 50107	12
130	92	**JAMES BROWN** Hot Pants Polydor PD 4054	16
131	134	**NEIL YOUNG** After the Gold Rush Reprise RS 6383	66 ●
132	132	**LYNN ANDERSON** How Can I Unlove You Columbia C 30925	3
133	142	**MELANIE** Garden in the City Buddah BDS 5095	3
134	137	**WAR** All Day Music United Artists UAS 5546	5
135	140	**HERBIE MANN** Push, Push Embryo SD 532 (Atlantic)	8
136	108	**IKE & TINA TURNER** 'Nuff Said United Artists UAS 5530	4
137	139	**EMERSON, LAKE & PALMER** Tarkus Cotillion SD 9900	25
138	130	**GRAND FUNK RAILROAD** Live Album Capitol SWBB 633	55 ●
★ 139	190	**DAVID FRYE** Richard Nixon, Superstar Buddah BDS 5097	2
140	145	**TEMPTATIONS** Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	64
141	135	**ENGELBERT HUMPERDINCK** Another Time, Another Place Parrot XPAS 71048 (London)	15
142	116	**JOHN DENVER** Poems, Prayers & Promises RCA LSP 4499	36 ●
143	104	**CURTIS MAYFIELD** Curtis Curtom CRS 8008 (Buddah)	30
★ 144	195	**ANNE MURRAY & GLEN CAMPBELL** Capitol SW 869	2
145	146	**MOODY BLUES** On the Threshold of a Dream Deram DES 18025 (London)	133 ●
146	153	**RAY PRICE** Welcome to My World Columbia G 30878	3
★ 147	173	**SEALS & CROFTS** Year of Sunday Warner Bros. BS 2568	3
148	124	**LETTERMEN** Love Book Capitol ST 836	11
149	138	**MOODY BLUES** A Question of Balance Threshold THS 3 (London)	67 ●
150	154	**MANTOVANI & HIS ORCH.** To Lovers Everywhere London XPS 598	8
151	127	**RARE EARTH** One World Rare Earth RS 520 (Motown)	23
152	151	**DOORS** L.A. Woman Elektra EKS 75011	33 ●
153	150	**DEEP PURPLE** Fireball Warner Bros. BS 2564	18
154	159	**NEW RIDERS OF THE PURPLE SAGE** Columbia C 30888	15
★ 155	196	**IT'S A BEAUTIFUL DAY** Choice Quality Stuff/Anytime Columbia KC 30734	2
156	156	**ISAAC HAYES** To Be Continued Enterprise ENS 1014 (Stax/Volt)	55
157	152	**RAY CHARLES** 25th Anniversary in Show Business ABC ABCH 731	5
158	162	**OLIVIA NEWTON-JOHN** If Not for You Uni 73117 (MCA)	4
159	161	**O.C. SMITH** Help Me Make It Through the Night Columbia C 30664	7
160	167	**YOUNGBLOODS** Good & Dusty Raccoon BS 2566 (Warner Bros.)	3
161	148	**BLOODROCK** U.S.A. Capitol SMAS 645	7
162	155	**CACTUS** Restrictions Atco SD 33-377	4
163	149	**JOHN LENNON/PLASTIC ONO BAND** Apple SW 3372	40
164	166	**BOBBY WOMACK** Communication United Artists UAS 5539	3
165	131	**FIFTH DIMENSION** Reflections Bell 6065	7
166	163	**COMMANDER CODY & HIS LOST PLANET AIRMEN** Ozone Paramount PAS 6017	4
167	143	**JOHN ENTWISTLE** Smash Your Head Against the Wall Decca DL 79183 (MCA)	9
168	171	**NILSSON** Nilsson Schmilsson RCA LSP 4515	3
169	170	**EDDIE HARRIS** Live at Newport Atlantic SD 1595	4
170	180	**HONEY CONE** Soulful Tapestry Hot Wax HA 707	2
171	177	**CHAMBERS BROTHERS** Greatest Hits Columbia C 30781	3
172	147	**JERRY BUTLER** Sagittarius Movement Mercury SR 61347	12
173	178	**TAMMY WYNETTE & GEORGE JONES** We Go Together Epic KE 30802 (CBS)	6
174	176	**ARTHUR FIEDLER & THE BOSTON POPS** Superstar Polydor PD 5008	2
★ 175	—	**RITA COOLIDGE** Nice Feelin' A&M SP 4325	1
176	181	**BLESS THE BEASTS & THE CHILDREN** Soundtrack A&M SP 4322	4
★ 177	—	**LIVINGSTON TAYLOR** Liv Capricorn SD 863 (Atco)	1
★ 178	—	**DAWN featuring Tony Orlando** What Are You Doing Sunday Bell 6069	1
179	182	**HELEN REDDY** Capitol ST 857	3
★ 180	—	**KINKS** Muswell Hillbillies RCA LSP 4644	1
181	191	**ATOMIC ROOSTER** In Hearing Of Elektra EKS 74109	2
182	184	**EMITT RHODES** Mirror Dunhill DSX 5011	4
183	186	**PENTANGLE** Reflection Reprise RS 6463	3
184	144	**BOOTS RANDOLPH** World of Monument ZG 20963 (CBS)	4
185	164	**JOHN MAYALL** Thru the Years London 2PS 600/1	6
186	198	**SESAME STREET BOOK & RECORD** Original TV Cast Columbia CS 1069	49
187	185	**JOSE FELICIANO** That the Spirit Needs RCA LSP 4573	6
188	188	**MERRY CLAYTON** Ode SP 77012 (A&M)	5
189	189	**MASON PROFFITT** Last Night I Had the Strangest Dream Ampex A 10138	7
190	183	**JEWISH AMERICAN PRINCESS** Various Artists Bell 6063	7
191	—	**EDDIE KENDRICKS** All By Myself Tamla TS 309 (Motown)	1
192	—	**STYLISTICS** Avco AC 33023	1
193	197	**BILL COSBY** For Adults Only Uni 73112 (MCA)	2
194	193	**JOHN HARTFORD** Aero-Plain Warner Bros. WS 1916	5
195	199	**WANDA ROBINSON** Black Ivory Perception PLP 18	7
196	—	**MOM AND DADS** Rangers' Waltz GNP Crescendo GNPS 2061	4
197	—	**RICHARD HARRIS** My Boy Dunhill DSX 50116	1
198	200	**BOZ SCAGGS BAND** Columbia C 30796	2
199	—	**TRUTH OF TRUTHS** Various Artists Oak DR 1001	1
200	—	**PERCY FAITH, HIS ORCH. & CHORUS** Jesus Christ, Superstar Columbia B 31042	1

TOP LP'S A-Z (LISTED BY ARTIST)

Allman Brothers Band	68
Lynn Anderson	132
Atomic Rooster	181
Joan Baez	57
Band	78
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Alice Cooper	27
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Les Crane	47
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John Denver	96, 142
Neil Diamond	11
Doors	39, 152
Bob Dylan	58
Jonathan Edwards	72
Emerson, Lake & Palmer	137
John Entwistle	167
Faces	66
Percy Faith	200
Jose Feliciano	187
Arthur Fiedler	174
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Mamas & Papas	125
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Spotlight Singles

NUMBER OF SINGLES REVIEWED THIS WEEK
122

LAST WEEK
75

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

THREE DOG NIGHT—NEVER BEEN TO SPAIN (3:42)

(Prod: Richard Podolor) (Writer: Axton) (**Lady Jane, BMI**)—While "Old Fashioned Love Song" continues climbing in the Top 10 of the Hot 100, group comes up with another blockbuster rhythm ballad for another smash! Flip: (No information available). **Dunhill 4299**

VAN MORRISON—TUPELO HONEY (3:59)

(Prod: Van Morrison) (Writer: Morrison) (**Caledonia Soul/WB, ASCAP**)—Title tune of his current chart LP is a driving rock ballad that has it to top his recent "Wild Night" smash hit. Flip: (No information available). **Warner Bros. 7543**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

8TH DAY—IF I COULD SEE THE LIGHT (3:05)

(Prod: General Johnson/Greg Perry) (Writers: Johnson-Perry) (**Gold Forever, BMI**)—Followup to their "You've Got to Crawl" chart winner is more driving funky beat rhythm material loaded with pop and soul sales potency. Flip: "If I Could See the Light (Instrumental)" (3:13) (Gold Forever, BMI). **Invictus 9107 (Capitol)**

GRAND FUNK RAILROAD—FOOTSTOMPIN' MUSIC (3:45)

(Prod: Terry Knight) (Writer: Farmer) (**Storybook, BMI**)—Solid discotheque winner for jukeboxes and Top 40 is from their current giant LP "E Pluribus Funk." Strong entry for the Hot 100. Flip: "I Come Yumblin'" (5:42) (Storybook, BMI). **Grand Funk 1841 (Capitol)**

FACES—STAY WITH ME (4:37)

(Prod: Glyn Johns/Faces) (Writers: Wood-Stewart) (**WB, ASCAP**)—With Rod Stewart in the lead, Faces has a winner in this rocker from their smash "A Nod Is As Good As a Wink." LP. Flip: "You're So Rude" (3:41) (WB, ASCAP). **Warner Bros. 7545**

DETROIT EMERALDS—YOU WANT IT, YOU GOT IT (2:54)

(Prod: Katoussion Prod.) (Writer: Tilmon) (**Bridgeport, BMI**)—Group is back in that heavy selling bag of "Do Me Right" with this potent swinger headed for the Hot 100 and soul charts. Wild dance item for jukeboxes in discotheque locations. Flip: "Will You Decide To Come Home" (3:42) (Bridgeport, BMI). **Westbound 192 (Janus)**

GAYLE McCORMICK—YOU REALLY GOT A HOLD ON ME (3:00)

(Prod: Dennis Lambert-Brian Potter) (Writer: Robinson, Jr.) (**Jobete, BMI**)—The Smokey Robinson & the Miracles hit of '63 gets a blockbuster delivery here for Top 40 that should fast top the success of "It's a Cryin' Shame." Flip: (No information available). **Dunhill 4298**

JOE TEX—I GOTCHA (2:18)

(Prod: Buddy Killen) (Writer: Tex) (**Tree, BMI**)—Tex has that "Skinny Legs And All" feel in this infectious rhythm item that will put him back up the charts again with sales impact. Flip: "A Mother's Prayer" (3:45) (Tree, BMI). **Dial 1010 (Mercury)**

MICHAEL ALLEN—LOVE IS SPREADING ALL OVER THE WORLD (2:29)

(Prod: Michael Lloyd) (Writers: Sedaka-Greenfield) (**Kirshner, BMI**)—By far Allen's most commercial entry for Top 40, this swinging Neil Sedaka item should break him through with impact. Flip: "Yesterday When I Was Young" (3:03) (TRO-Hampshire, ASCAP). **Verve 10669 (MGM)**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

FORTY DAYS AND FORTY NIGHTS—Mike Curb Congregation/Dick & Sandy St. John (2:48/4:13) (Prod: Perry Botkin, Jr./Ray Ruff) (Checkmate, BMI)—From the current rock opera "Truth of Truths" comes a strong rock ballad with two equally commercial treatments by the Curb Congregation and the original from the Oak album. **MGM 14336/Oak 103**

POCO—Railroad Days (2:55) (Prod: Steve Cropper) (Writer: Cotton) (Little Dickens, ASCAP)—Swinging rock item culled from their current LP "From the Inside," that should put them back in the selling bag of "C'mon." **Epic 5-10816 (CBS)**

ENGLISH CONGREGATION—Softly Whispering I Love You (2:58) (Prod: John Burgess) (Writers: Cook-Greenaway) (Maribus, BMI)—Currently climbing the British chart, this driving rock ballad has it to make a heavy chart dent in the U.S. as well. **Atco 6865**

PERCY FAITH—Diamonds Are Forever (2:15) (Prod: Ted Glasser) (Writer: Black-Barry) (Unart, BMI)—The John Barry theme from the new James Bond film gets a potent instrumental treatment here from Faith for MOR and Top 40. **Columbia 445525**

LIZ DAMON'S ORIENT EXPRESS—Loneliness Remembers (What Happiness Forgets) (2:02) (Prod: George Chun) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—The hit group of Hawaii comes up with a smooth commercial delivery of the fine Bacharach-David rhythm ballad. **Anthem 51105 (United Artists)**

STEVE GOODMAN—City of New Orleans (3:53) (Prod: Kris Kristofferson & Norbert Putman) (Writer: Goodman) (Kama Rippa/Turnpike Tom, ASCAP)—Producer Kris Kristofferson has a winner in this fine folk rock composer-performer loaded with much of the John Denver-Don McLean type of sales appeal. **Buddah 270**

STAIRSTEPS—I Love You—Stop (2:31) (Prod: Tony Camillo) (Writers: Flax-Lambert) (Kama Sutra, BMI)—First for the Stairsteps in some time is a driving swinger with much sales potential for pop and soul. **Buddah 277**

LIVINGSTON TAYLOR—Get Out of Bed (2:44) (Prod: Jon Landau) (Writer: Taylor) (Rear Exit/LT, ASCAP)—Folk rock ballad has it to bring Taylor back to the Hot 100. **Capricorn 8025 (Atco)**

ROGER KELLAWAY—Remembering You ("All In the Family" Closing Theme) (2:19) (Prod: Stephen Goldman) (Writers: Kellaway-O'Connor) (Tandem, BMI)—From the hit "All In the Family" TV show comes the closing theme, a must for programming and bar location jukeboxes. **A&M 1321**

DAVE MASON—A Heartache, a Shadow, a Lifetime (I'll Be Home) (3:28) (Prod: Tommy LiPuma & Dave Mason) (Writer: Mason) (True, BMI)—Funky beat folk rocker is loaded with Top 40 and Hot 100 potential. **Blue Thumb 205**

BOONE GIRLS—Curiosity Killed the Cat (2:50) (Prod: Costa/Curb) (Writer: Greer)—The Pat Boone daughters make a strong commercial disk debut with a Top 40 styled rhythm item that has it to bring them to the charts first time out. **MGM 14335**

SARAH VAUGHAN—Imagine (4:36) (Prod: Red Lion Prod.) (Writer: Lennon) (Maclen, BMI)—The classic stylist returns to the disk scene with a powerful reading of the John Lennon smash hit. Much play and sales potential here. **Mainstream 5112**

VICKI BRITTON—Back to Atlanta (3:20) (Prod: Ken Dowe) (Writer: Parton) (Kennesaw Mountain/Rolling Meadows, ASCAP)—The potent David Parton ballad is given an equally potent reading here that could break her through first time out. **MGM 14313**

SCOTT ENGLISH—Brandy (3:17) (Prod: Dave Bloxham) (Writers: English-Kerr) (Grahpie/Screen Gems-Columbia, BMI)—Currently rushing up the British chart this potent folk rocker offers much for Top 40 and the charts here as well. **Janus 171**

SMILE—A Year Everynight (3:54) (Prod: Nat Kipner & Gerry Shury) (Writers: Rae-Wright-Bailey) (Gil, BMI)—Raucous rocker has it to hit with Top 40 exposure. **UNI 55313 (MCA)**

FOUR LEAVES—Season of the Sun (2:45) (Prod: Mike Curb) (Writers: Suzuki-Kite-David-Curb) (Teki, ASCAP)—The hit of Japan, a solid rock item, could prove a left field winner here as well. **MGM 14326**

LOU MONTE—I Have An Angel In Heaven (2:36) (Prod: Mont-Lee Prod.) (Writers: Allen-Merrill-Monte) (Romance, BMI)—Poignant ballad performance that could do much for Monte via MOR programming. **GWP 539**

DANNY TAYLOR—You Can Go Your Way (2:47) (Prod: Rod McBrien) (Writer: Taylor) (Velando, ASCAP)—Strong rhythm positive lyric message and performance has it to break the composer-performer through the charts. **Metromedia 232**

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE—BEDTIME STORY (4:13)

(Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (**Algee/Flagship, BMI**)—Followup to her "Good Lovin'" No. 1 winner is a touching ballad from the pen of Glenn Sutton and Billy Sherrill with all the sales potency of the past smash. Pop appeal as well. Flip: (No information available). **Epic 5-10818 (CBS)**

MEL TILLIS—UNTOUCHED (2:27)

(Prod: Jim Vienneau) (Writer: Knight) (**Sawgrass, BMI**)—Tillis follows his Top 10 hit "Brand New Mr. Me," with still more sales potency than the recent hit. Flip: "I Went a Ramblin'" (2:40) (Sawgrass/Cedarwood, BMI) **MGM 14329**

TOMMY OVERSTREET—ANN (Don't Go Runnin') (2:19)

(Prod: Ricci Mareno) (Writer: Cason) (**Cason, ASCAP**)—This strong Buzz Cason rhythm ballad with a top performance will make it three hits in a row for Overstreet. Potent entry. Flip: "Within This World of Mine" (2:56) (Famous, ASCAP). **Dot 17402 (Paramount)**

TOMPALL & THE GLASER BROTHERS—SWEET, LOVE ME GOOD WOMAN (2:32)

(Prod: Jim Glaser) (Writers: Holmes-Kennedy) (**Glaser, BMI**)—Followup to "Rings" is an equally strong rhythm number that will spiral the Glasers right up into the Top 10 once again. Flip: "Stand Beside Me" (3:02) (Glaser, BMI). **MGM 14339**

BARBARA FAIRCHILD—COLOR MY WORLD/TELL ME AGAIN (2:38/2:27)

(Prod: Jerry Crutchfield) (Writers: Hatch-Trent/Crutchfield) (**Northern, ASCAP/Champion, BMI**)—Two equally potent sides for a top chart item. First is a country reading of an early Petula Clark hit while flip is an emotion packed ballad from the pen of Jerry Crutchfield. **Columbia 4-45532**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CHARLIE LOUVIN—I Placed a Call (2:53) (Hartbreak/Candle, ASCAP) **Capitol 3243**

JAN HOWARD—Love Is Like a Spinning Wheel (Duchess, BMI) **Decca 32905 (MCA)**

PEGGY SUE—L-o-v-e, Love (2:35) (Sure-Fire, BMI) **Decca 32917 (MCA)**

CONNIE EATON—Let Me Be the One (3:16) (Chiplin, ASCAP) **Chart 5148**

BOBBY WAYNE—Fill It Up (2:16) (Attache, BMI) **Capitol 3237**

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

8TH DAY—IF I COULD SEE THE LIGHT (See Pop Pick)

DETROIT EMERALDS—YOU WANT IT, YOU GOT IT (See Pop Pick)

JOE TEX—I GOTCHA (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

STAIRSTEPS—I Love You—Stop (2:31) (Kama Sutra, BMI) **Buddah 277**

YUKON—A Message (2:20) (Interior, BMI) **Sussex 228 (Buddah)**

NATURALS—I Can't Share You (3:45) (Jamf/Nerdaq, BMI) **Calla 181 (Roulette)**

RISING SUN—Gettin' Is Kinda Cool Now (3:40) (Sherlyn, BMI) **Kingston 41-001 (Sell)**

CHRISTMAS PICKS

JOHN & YOKO and the PLASTIC ONO BAND with the HARLEM COMMUNITY CHOIR—Happy Xmas (War Is Over) (3:25) (Ono/Maclen, BMI) **Apple 1842**

LYNN ANDERSON—Ding-a-Ling The Christmas Bell (2:58) (Jack & Bill, ASCAP) **Columbia 4-45527**

BING CROSBY—A Time To Be Jolly (2:10) (Daybreak, ASCAP) **Daybreak 1001**

SINGING DOGS—Jingle Bells (1:40) (Springfield, BMI) **RCA 48-1020**

BUDDY LANDON—King of Kings (2:48) (Central Songs, BMI) **Sundi 323**

DENE BAYS & TOM BAKER—Christmas Time (Is Here) (2:00) (Chaly Tree, BMI) **Globe 109**

CORRECTION

Regretfully, a typo error in the Special Merit Spotlight (13/11/71 issue) of the Susan Hart-MGM record, "Everyday," omitted the name of Mike Viner as co-producer with Perry Botkin, Jr. Our apologies.

CAT STEVENS
VERY YOUNG AND
EARLY SONGS
Very classic Cat.
DES 18061
DERAM
LONDON
AMPEX
STEREO TAPES

For Week Ending
Dec. 18, 1971

Billboard HOT 100

STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.) ●

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	FAMILY AFFAIR ● 7	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
2	9	BRAND NEW KEY 8	Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)
3	3	HAVE YOU SEEN HER 9	Chi-Lites (Eugene Record), Brunswick 55462
4	5	AN OLD FASHIONED LOVE SONG 6	Three Dog Night (Richard Podolor), Dunhill 4294
5	4	GOT TO BE THERE 8	Michael Jackson (Hal Davis), Motown 1191
6	2	THEME FROM "SHAFT" 10	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
7	6	BABY I'M-A WANT YOU 9	Bread (David Gates), Elektra 45751
8	8	ALL I EVER NEED IS YOU 11	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
9	25	AMERICAN PIE 4	Don McLean (Ed Freeman), United Artists 50856
10	11	CHERISH 7	David Cassidy (Wes Farrell), Bell 45-150
11	14	SCORPIO 8	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
12	19	HEY GIRL/I KNEW YOU WHEN 4	Donny Osmond (Rick Hall), MGM 14322
13	16	RESPECT YOURSELF 10	Staple Singers (Al Bell), Stax 0104
14	15	STONES 6	Neil Diamond (Tom Catalano), Uni 55310 (MCA)
15	18	YOU ARE EVERYTHING 7	Stylistics (Thom Bell), Avco 4581
16	20	WHERE DID OUR LOVE GO 10	Donnie Elbert (Donnie Elbert), All Platinum 2330
17	7	GYPSIES, TRAMPS & THIEVES ● 14	Cher (Snuff Garrett), Kapp 2146 (MCA)
18	22	SUPERSTAR (Remember How You Got Where You Are) 7	Temptations (Norman Whitfield), Gordy 7111 (Motown)
19	12	ROCK STEADY 8	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
20	27	SUNSHINE 6	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
21	21	THEME FROM "SUMMER OF '42" 10	Peter Nero (Paul Leka), Columbia 4-45399
22	10	THE DESIDERATA 11	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
23	13	IMAGINE 9	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
24	30	ONE MONKEY DON'T STOP NO SHOW 5	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7110 (Buddah)
25	28	(I Know) I'M LOSING YOU 5	Rod Stewart (Rod Stewart), Mercury 73244
26	31	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 4	Hillside Singers (Al Ham), Metromedia 231
27	17	A NATURAL MAN 17	Lou Rawls (Michael Lloyd), MGM 14262
28	44	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 3	New Seekers (David Mackay), Elektra 45762
29	32	CLEAN UP WOMAN 4	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
30	38	LET'S STAY TOGETHER 3	Al Green (Willie Mitchell), Hi 2202 (London)
31	34	AN AMERICAN TRILOGY 7	Mickey Newbury (Dennis Linde), Elektra 45750
32	37	DROWNING IN THE SEA OF LOVE 4	Joe Simon (Staff), Spring 120 (Polydor)
33	39	HALLELUJAH 6	Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492
34	36	BEHIND BLUE EYES 7	Who (Who), Decca 32888 (MCA)
35	35	I'M A GREEDY MAN—Part I 6	James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
36	24	TWO DIVIDED BY LOVE 11	Grass Roots (Steve Barri), Dunhill 4289
37	23	EVERYBODY'S EVERYTHING 10	Santana (Santana), Columbia 4-45472
38	46	HEY BIG BROTHER 4	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
39	51	DAY AFTER DAY 3	Badfinger (George Harrison), Apple 1841
40	45	KISS AN ANGEL GOOD MORNING 5	Charley Pride (Jack Clement), RCA 74-0550
41	28	WILD NIGHT 11	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
42	43	CAN I GET A WITNESS 5	Lee Michaels (Lee Michaels), A&M 1303
43	47	NOTHING TO HIDE 4	Tommy James (Tommy James & Bob King), Roulette 7114
44	49	WHITE LIES BLUE EYES 7	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
45	72	SUGAR DADDY 2	Jackson 5 (The Corporation), Motown 1194
46	56	GEORGE JACKSON 3	Bob Dylan (Bob Dylan), Columbia 4-45516
47	48	FRIENDS WITH YOU 7	John Denver (Milton Okun), RCA 74-0567
48	40	YOUR MOVE 13	Yes (Yes & Eddie Offord), Atlantic 2819
49	50	LET IT BE 6	Joan Baez (Norbert Putnam), Vanguard 35145
50	42	GRANDMA'S HANDS 8	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
51	61	ANTICIPATION 2	Carly Simon (Paul Samwell-Smith), Elektra 45759
52	53	SATISFACTION 5	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
53	41	SHE'S ALL I GOT 12	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
54	60	THE WITCH QUEEN OF NEW ORLEANS 5	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
55	62	SOUR SUITE 4	Guess Who (Jack Richardson), RCA 74-0578
56	66	ME AND BOBBY McGEE 4	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
57	—	IT'S ONE OF THOSE NIGHTS (Yes Love) 1	Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
58	58	AIN'T NOBODY HOME 6	B.B. King (Zagarino & Michal), ABC 11316
59	67	MY BOY 5	Richard Harris (Phil Gaulter & Bill Martin), Dunhill 4293
60	70	LOOKIN' FOR A LOVE 3	J. Geils Band (Bill Szymczyk), Atlantic 2844
61	65	LONG AGO TOMORROW 7	B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
62	69	CAROLYN 3	Merle Haggard and the Strangers (Earl Ball), Capitol 3222
63	63	PRETTY AS YOU FEEL 5	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
64	73	THOSE WERE THE DAYS 2	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kagan), Atlantic 2847
65	71	TURN YOUR RADIO ON 5	Ray Stevens (Ray Stevens), Barnaby 2048 (CBS)
66	64	FOR LADIES ONLY 7	Steppenwolf (Richard Podolor), Dunhill 4292
67	82	ONCE YOU UNDERSTAND 3	Think (Lou Stallman & Bobby Susser), Laurie 3583
68	76	DEVIL YOU 3	Stampeders (Mel Shaw), Bell 45-154
69	74	GET DOWN 6	Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah
70	79	TRUCKIN' 4	Grateful Dead (Grateful Dead), Warner Bros. 7464
71	91	THAT'S THE WAY I FEEL ABOUT 'CHA 2	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
72	89	TAKE IT SLOW (Out in the Country) 2	Lighthouse (Jimmy Lenner), Evolution 1052 (Stereo Dimension)
73	86	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) 2	Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
74	75	BLESS THE BEASTS AND CHILDREN 7	Carpenters (Jack Daugherty), A&M 1289
75	81	NO SAD SONGS 3	Helen Reddy (Larry Marks), Capitol 6363
76	77	TIGHTROPE RIDE 4	Doors (Doors/Bruce Botnick), Elektra 45757
77	78	LAY LADY LAY 3	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 933 (Buddah)
78	80	FOOL ME 7	Joe South (Buddy Buie & Bill Lowery), Capitol 3204
79	85	WAY BACK HOME 2	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
80	—	LEVON 1	Elton John (Gus Dudgeon), Uni 55314 (MCA)
81	90	DAISY MAE 3	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
82	84	AFTER ALL THIS TIME 2	Merry Clayton (Lou Adler), Ode 66018 (A&M)
83	—	MAKE ME THE WOMAN THAT YOU GO HOME TO 1	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
84	93	I DON'T NEED NO DOCTOR 8	Humble Pie (Glyn Johns), A&M 1282
85	88	LOVE POTION NO. 9 2	Coasters (Leiber & Stoller), King 6385
86	92	GET UP AND GET DOWN 2	Dramatics (Tony Hester), Volt 4071
87	—	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH 1	Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
88	—	SO MANY PEOPLE 1	Chase (Frank Rand & Bob Destocki), Epic 5-10806 (CBS)
89	100	THE HARDER I TRY (The Bluer I Get) 2	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
90	96	NO GOOD TO CRY 2	Poppy Family (Terry Jacks), London 164
91	—	SHE'S ALL I GOT 1	Johnny Paycheck (Billy Sherrill), Epic 5-10783 (CBS)
92	94	FIVE HUNDRED MILES 2	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
93	—	SHOW ME HOW 4	Emotions (Isaac Hayes & David Porter), Volt 4066
94	—	KEEP ON KEEPING ON 1	N.F. Porter (Gabriel Mekler), Lizard 1010
95	97	AIN'T UNDERSTANDING MELLOW 2	Jerry Butler & Brenda Lee Eager (Gerald Sims & Jerry Butler), Mercury 73255
96	—	OPEN THE DOOR (Song for Judith) 1	Judy Collins (Mark Abramson), Elektra 45755
97	99	LONG TIME TO BE ALONE 2	New Colony Six (Pat McBride), Sunlight 1004 (Twinight)
98	—	DON'T SAY YOU DON'T REMEMBER 1	Beverly Bremers (Victrix Prod.), Scepter 12300
99	—	WITHOUT YOU 1	Nilsson (Richard Perry), RCA 74-0604
100	—	KEEP PLAYIN' THAT ROCK 'N' ROLL 1	Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)

HOT 100 A TO Z—(Publisher-Licensee)

After All This Time (Screen Gems-Columbia, BMI)	82
Ain't Nobody Home (Rittenhouse, BMI)	52
Ain't Understanding Mellow (Butler, ASCAP)	95
All I Ever Need Is You (United Artists, ASCAP)	8
American Pie (Yahveh/Mayday, ASCAP)	9
An American Trilogy (Acuff-Rose, BMI)	31
Anticipation (Quackenbush, ASCAP)	51
Baby I'm-a Want You (Screen Gems-Columbia, BMI)	7
Behind Blue Eyes (Track, BMI)	34
Bless the Beasts and Children (Screen Gems-Columbia, BMI)	74
Brand New Key (Neighborhood, ASCAP)	2
Can I Get a Witness (Jobete, BMI)	42
Carolyn (Shade Tree, BMI)	62
Cherish (Beechwood, BMI)	10
Clean Up Woman (Sherlyn, BMI)	29
Daisy Mae (Trousdale/Soldier, BMI)	81
Day After Day (Apple, ASCAP)	39
Desiderata, The (Old St. Paul, ASCAP)	22
Devil You (Corral, BMI)	68
Don't Say You Don't Remember (Sunbeam, BMI)	98
Drowning in the Sea of Love (Assorted, BMI)	32
Everybody Knows About My Good Thing (Part 1) (Respect, BMI)	73
Everybody's Everything (Dandelion, BMI)	37
Family Affair (Stone Flower, BMI)	1
Five Hundred Miles (Atzel, BMI)	92
Fool Me (Lowery, BMI)	78
For Ladies Only (Steppenwolf, BMI)	66
Friends With You (Cherry Lane, ASCAP)	47
George Jackson (Ram's Horn, ASCAP)	46
Get Down (Curtom, BMI)	69
Get Up and Get Down (Groovesville, BMI)	86
Got to Be There (Stein & Van Stock/Glenwood, ASCAP)	5
Grandma's Hands (Interior, BMI)	50
Gypsies, Tramps & Thieves (Peco, BMI)	17
Hallelujah (Colgems/Twill, ASCAP)	33
The Harder I Try (The Bluer I Get) (Chaotic, BMI)	89
Have You Seen Her (Julio-Brian, BMI)	3
Hey Big Brother (Jobete, BMI)	38
Hey Girl (Screen Gems-Columbia, BMI)	12
I Don't Need No Doctor (Ranleigh/Baby Monica, BMI)	84
I Knew You When (Lowery, BMI)	12
(I Know) I'm Losing You (Jobete, BMI)	25
I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shada, BMI)	26
I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shada, BMI)	28
I'm a Greedy Man, Part 1 (Dynatone/Belinda, BMI)	35
Imagine (Maclen, BMI)	23
It's One of Those Nights (Yes Love) (Screen Gems-Columbia, BMI)	57
Keep On Keeping On (Vulture, BMI)	94
Keep Playin' That Rock 'n' Roll (Hierophant, BMI)	100
Kiss an Angel Good Morning (Playback, BMI)	40
Lay Lady Lay (Big Sky, ASCAP)	77
Let It Be (Maclen, BMI)	49
Let's Stay Together (Jec, BMI)	30
Levon (James, BMI)	80
Long Ago Tomorrow (Hidden Valley/J.C./Cinema 5, ASCAP)	61
Long Time to Be Alone (Unart, BMI)	97
Looking for a Love (Kags, BMI)	60
Love Potion No. 9 (Quintet, BMI)	85
Make Me the Woman That You Go Home to (Jobete, BMI)	83
Me and Bobby McGee (Combine, BMI)	56
My Boy (Colgems, ASCAP)	59
A Natural Man (Berosofsky-Hebb, Unlimited, BMI)	27
No Good to Cry (Linesider/Barrique, BMI)	90
No Sad Songs (Screen Gems-Columbia, BMI)	75
Nothing to Hide (Mandan, BMI)	43
Old Fashioned Love Song, An (Almo, ASCAP)	4
One Monkey Don't Stop No Show (Gold Forever, BMI)	24
Once You Understand (Songs for Everybody, BMI)	67
Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP)	96
Pretty as You Feel (Hot Buns, BMI)	63
Respect Yourself (East/Memphis/Klondike, BMI)	13
Rock Steady (Pundit, BMI)	19
Satisfaction (Jobete, BMI)	52
Scorpio (Interior, BMI)	11
She's All I Got (Freddie North) (Williams/Excellorec, BMI)	53
She's All I Got (Johnny Paycheck) (Williams/Excellorec, BMI)	91
Show Me How (East/Memphis, BMI)	93
So Many People (Irving, BMI)	88
Sour Suite (Cirrus/Dunbar, BMI)	55
Stones (Prophet, ASCAP)	14
Sugar Daddy (Jobete, BMI)	45
Sunshine (Castle Hill, ASCAP)	20
Superstar (Remember How You Got Where You Are) (Jobete, BMI)	18
Take It Slow (Out in the Country (C.A.M.-U.S.A., BMI)	72
That's the Way I Feel About 'Cha (Unart/Tracebob, BMI)	71
Theme From "Shaft" (East/Memphis, BMI)	6
Theme From "Summer of '42" (WB, ASCAP)	21
Those Were the Days (New Tandem, ASCAP)	64
Tightrope Ride (Alchemical, ASCAP)	76
Truckin' (Ice Nine, ASCAP)	70
Turn Your Radio On (Affiliated Ents., BMI)	65
Two Divided by Love (Trousdale/Soldier, BMI)	36
Way Back Home (Four Knights, BMI)	79
Where Did Our Love Go (Jobete, BMI)	16
White Lies Blue Eyes (Kama Sutra, BMI)	44
Wild Night (Caledonia Soul, ASCAP)	41
Witch Queen of New Orleans, The (Novalene/Blackwood, BMI)	54
Without You (Apple, ASCAP)	99
You Are Everything (Bellboy/Assorted, BMI)	15
You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI)	87
Your Move (Cotillion, BMI)	48

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

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Wallichs' 'New Look' Spurs Music City Chain's Profits

• Continued from page 3

minimum shipment of 90 percent of the record-tape titles issued by a reputable label and keep it in stock for six months.

It was the extensive scope of the Music City catalogs selections that first made the chain's original Sunset & Vine location a byword among a generation of Los Angeles record buyers and enabled it to expand to its present size and diversity.

The Hollywood Music City carries 11 to 14,000 record titles at any one time and the other stores carry 8-10,000 titles. And 70 percent of all Wallichs' record-tape sales are for titles not on the Top 200 Albums chart.

There are currently seven Music City locations in Southern California. Besides the original Hollywood store at Sunset & Vine, still the largest after several expansions, the other outlets include Lakewood, Torrance, Canoga Park, West Covina, Costa Mesa and Buena Park. Clyde Wallichs is currently planning two more locations, in Santa Monica and Pasadena.

Wallichs Music City maintains its own credit service as well as its own advertising agency. The "It's Music City . . ." radio jingles, featuring Clyde Wallichs with some major record star, have been a broadcasting staple of Southern California for over two decades. These jingles are currently heard on eight stations in the L.A. area. In addition, Wallichs has greatly expanded print advertising during the past several years, utilizing key community newspapers as well as the Los Angeles Times.

Profit Trends

Running through the various sales trends at Music City, Clyde Wallichs said, "Musical instruments are good, especially guitars and amps, of course. Pianos and organs are up, and the Optigan looks very good. Sheet music is always steady. Actually, component sales held up pretty well through the worst of the recession. It was sales of furniture stereo and television that really slipped. The big-ticket items were down 28 percent but they're starting to make a comeback."

According to Wallichs, Music City record sales have not been at their peak for the past two years but began to pick up noticeably in recent months. "We know that the 15-25 age group goes to the discount retailers, but for adults, Music City is still the place they shop first," he said. "Although total sales of the record industry have been rising, this was based on adding many more retail outlets which obviously means a much more competitive situation for the individual retailer."

Wallichs has traditionally discounted classical records and it is now running advertised specials in competition with the aggressive discounters. Most current best sellers at Music City are offered below list price but not as low as the full discounters. For example, a hit album listing at $4.98 would probably be carried by Music City at $3.97 unless it was an advertised special. Catalog titles sell at list price.

Tapes Do 25 Percent

Tapes, predominantly in the 8-track format, make up 25 percent of the chain's recorded sound sales. Stock is kept on open shelves, but in a glassed-off section with clerks always on watch. In general, Wallichs feels that the stores' arrangements of entry and exit lines keeps pilferage to a minimum.

The stocking and inventory control of Music City's vast catalog is maintained by some very inventive techniques, Lloyd Burke, the vice president in charge of the record-tape division, explained. Wallichs no longer buys direct from the record companies, although it still orders directly. NMC, a national rack jobber, is Music City's album supplier from a Gardena warehouse and Nehi, a local independent distributor, supplies singles.

"We have found that this arrangement gives us significant savings in warehousing costs, full return privileges and other cost advantages," said Wallichs. Music City's fleet of five trucks schedules daily stops to the distributors and delivers records and tapes directly to the stores.

Hand-Tab Ticket Capture

Two-part tickets are placed by the rackers on each recording. The Music City cashiers retain a portion of the ticket with the code number of the title marked. Each store has a full-time inventory clerk who hand-tabulates these coded sales stubs against an index file of all titles in stock. Re-orders are placed from the stores direct to the racker, to bring the supply up to a pre-decided level.

A sold record can be replaced in 48 hours, thus making it unnecessary for the stores to waste space on a large shelf inventory stock. Currently, Wallichs Music City is turning over its inventory 4.1 times annually.

Eighteen months ago, when the Music City chain reorganized its record-tape operation to meet the discounter competition, along with cutting some prices, it did away with one of its most distinctive traditions, the private listening booths at the Hollywood store. Formerly, only demo records were kept out on the floor and the customer had to obtain his purchase from a counter clerk who picked it from a massive closed-shelf area.

"We just couldn't afford to do that any more in space or staff when we went to discount," said Clyde Wallichs. "Music City has had to cut overhead and do some belt tightening during this period. But there's been a definite upturn and with our public base now fully integrated to a total operation, Music City is building to a stronger position than ever."

Back to Country

• Continued from page 3

individual artist. De Lory's "Theme From M.A.S.H." was a major hit record.

But it's as a record producer that De Lory has achieved bis greatest success, starting with "Mr. Custer" in 1960 on Era Records by artist Larry Verne. He met Glen Campbell when they played together on a Phil Spector recording session for a record called "He's a Rebel" back in 1961 or 1962. De Lory joined Capitol as an in-house producer in 1967, working with such acts as Ray Anthony and the Four Preps. The team of Campbell and De Lory has been responsible for millions of record sales. And De Lory feels that the work with Gary Puckett is also going to be rewarding; he described Puckett as a man loaded with talent "and be knows the business."

Eason Honors

ST. LOUIS—Doug Eason, vice president and general manager of KATZ, local soul music station, will be treated to a testimonial dinner Dec. 11 at the Roadway Inn here. The Bar-Kays, Ohio Players, Newcomers, and the Prime Rib will provide the entertainment.

God bless you always
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Veteran Israeli Record Man Bids for International Mart

• Continued from page 4

He was involved in several key government programs during the early years of the new state and then founded Eastronics to import much-needed electronics equipment.

Peleg feels that his operation, which distributes RCA and the new Daybreak label, controls about six percent of Israel's $2 million annual record sales. The market is dominated by CBS Israel, which also distributes locally such heavyweight labels as EMI, the Kinney group, UA, Bell and accounts for up to 60 percent of Israel's record sales. Tape is not a factor in the country.

Since getting into the record business, Peleg has seen classical recordings drop from a 50 percent market share to 5 percent as young Israeli's turned on to the rock revolution. An album costs $4.50 in Israel, but an Israeli consumer's purchasing power is no more than one-third of his U.S. counterpart's.

Airplay Tough

"Getting airplay or TV exposure for a pop artist is very difficult in Israel because of government-owned broadcasting," said Peleg.

Israel just got an eight-track studio, Kolinc, which Peleg feels is the nation's first facility of international quality. Two of the nation's five pressing plants closed during the past year, giving Israel what Peleg regards as a more realistic manufacturing capacity. "Our manufacturing quality is about as good as the U.S.," said Peleg, "but not as good as the best European pressings."

Although recording sales are a minor factor in Eastronic's grosses, Dov Peleg spends at least 80 percent of his working time at it because he enjoys the music business.

Israel Classics

He is issuing a series of chamber music records featuring Israeli classical composers and performers. These records will be released internationally.

In addition, Peleg is hoping to break some of his Israeli pop performers internationally, as a way to bust through the small nation's market bottleneck. He has already succeeded with two chart records in, of all places, Japan. His label won a Japanese gold record for a song titled "I Dream of Naomi," sung by an Israeli group in phonetic Japanese on one side of the single and in the original Hebrew on the flipside.

"Practically everywhere except in the English-speaking countries, they accept pop records by foreign artists," said Peleg. "We recorded some more sessions with a singer named Gala Atari during the Japanese Song Festival a few weeks ago and we're going to work on the Italian market next."

Disk Copyright Instruction Issued

• Continued from page 1

act, will permit copyright protection for recordings "provided they are fixed and first published with the statutory copyright notice on or after Feb. 15, 1972."

By "publication," in the copyright sense, the Copyright Office says it generally means the sale, placing on sale, or public distribution of copies of the sound recording. Simply playing it in public, or on radio or TV ordinarily does not constitute publication in the copyright sense.

Two categories of recordings are not covered by the new federal copyright protection from unauthorized duplication:

1. Unpublished (i.e. unsold, undistributed) sound recordings. These should not be sent to the Copyright Office, but they may be protected by the common law against unauthorized use, without any Copyright Office action.

2. Also not covered are sound recordings fixed (i.e. first produced on a master then reproduced in copies for sale and/or public distribution) before Feb. 15, 1972. "The statute specifies that this provision is 'not to be construed as affecting in any way rights in recordings fixed before that date,' " the instructions state.

This reminder that pre-Feb. 12 records or recorded tapes are not protected under federal law is followed by a bit of advice: "Should a problem arise with regard to sound recordings not covered by the copyright statute, it may be advisable to consult an attorney."

Three steps must be taken to copyright recordings:

1. Produce copies containing the copyright notice, taking care to see that all copies (discs or tapes et al) bear notice of copyright in the required manner.

2. Publish the sound recording with copyright notice, i.e. put out copies for sale and/or distribution to the public.

3. Register the claim to copyright by mailing two copies of the "best edition" of the sound recording, with application on Form N, and a fee of $6.

The copyright notice for recordings is a symbol P plus year of first publication and name of the owner. Example: P 1972 Doe Records, Inc. A well-known abbreviation or other designation can be used for name of the copyright owner. Notice should appear on the label, or container in a way to give "reasonable notice" of the claim of copyright.

Although variants in style of notice are allowed, the Copyright Office advises consulting an attorney about any departures from the example given above. Copyright can be permanently lost if a notice is omitted or incorrect.

When the Copyright Office requires "two complete copies of the best edition" of the newly issued recording, it wants the whole package, including sleeve or other container, liner notes, pictures, etc. "Best Edition" means, in the order of preference, a vinyl disc, rather than tape, or if tape, open reel tape, and finally the cartridge or the cassette. Also, stereo is considered better than mono. But all forms of the recording must bear notice of copyright to maintain protection.

An album can be registered as a single collective work on one application, under one title, as long as all are owned by one copyright claimant Separate registrations can be made on separate selections on the album, but it would then cost $72 to register 12 items separately on a single album.

The law requires prompt registration, says the Copyright Office. Preferably, application, copies and fee should all be sent in the same package. Pack them carefully—the office will not register damaged recordings.

The instructions warn against trying to copyright through "new versions" a recording in the public domain, or one made before Feb. 15, 1972. "There is no way to restore or create statutory copyright protection for a sound recording that is in the public domain, or for a recording that was fixed before Feb. 15, 1972. Similarly, protection for a sound recording under an existing statutory copyright cannot be lengthened (in time) by republishing the work with new matter."

The instructions go into the finer points of what constitute legitimate "new versions." Only the "new matter" in a new version is copyrightable, but this area is too complicated to be capsulized here. The information also covers ways to handle registry decisions on reissues, authorized tapings, mechanical re-channeling, copyrightable changes in packaging, titling, etc.

Retailers and distributors of the soon-to-be-copyrighted recordings may want to send for the Copyright Office circular entitled: "How to Investigate the Copyright Status of a Work."

Record Holiday Sales

• Continued from page 10

good, significantly higher than we had projected. If we would get some snow in the Midwest, it would be even better."

10-15% Better

Paul David, president of Stark Record Service, N. Canton, Ohio, which has a 13-store chain, estimated his business was up between 10 and 15 percent. He pointed to much good LP product as the source for the busy cash registers. Lou Lavinthal, president, ABC Record and Tape Sales, based in Seattle, said that business in the northwest really didn't start until after Thanksgiving. Normally, he pointed out, his immediate area feels the surge several weeks prior to the holiday. He feels that nationally ABC will achieve at least a 10 percent up

Matt Betley, president of National Tape Distrs., Chicago, noted a softness in some areas across the U.S., but as Christmas approached, he felt a firming of those areas. In the areas where business has already accelerated, Betley noted an increase of from 15 to 30 percent.

Klein Explains Status

• Continued from page 8

Desh" may reach some of the nation's retail outlets well in advance of the projected Monday (20) deadline. Word from Apple Records was that the record pressing plants of Capitol and the tape duplicating plants of Columbia have been completely stocked with the album and tape boxes and books.

Apple jetted its first disk jockey samples to U.S. radio stations Wednesday (8) with many stations reportedly airing the entire LP immediately.

KDAY, Los Angeles, pulled the coup of the day by spotting Producer Phil Spector as commentator on their complete run-through of the album.

If Allen Klein is able to come up with signed agreements from Capitol and Columbia and can quickly settle all provisions covering specific sales details, it is logical to believe that the album could ship by Wednesday (15).

Wings
Wild
Life

A new LP by:

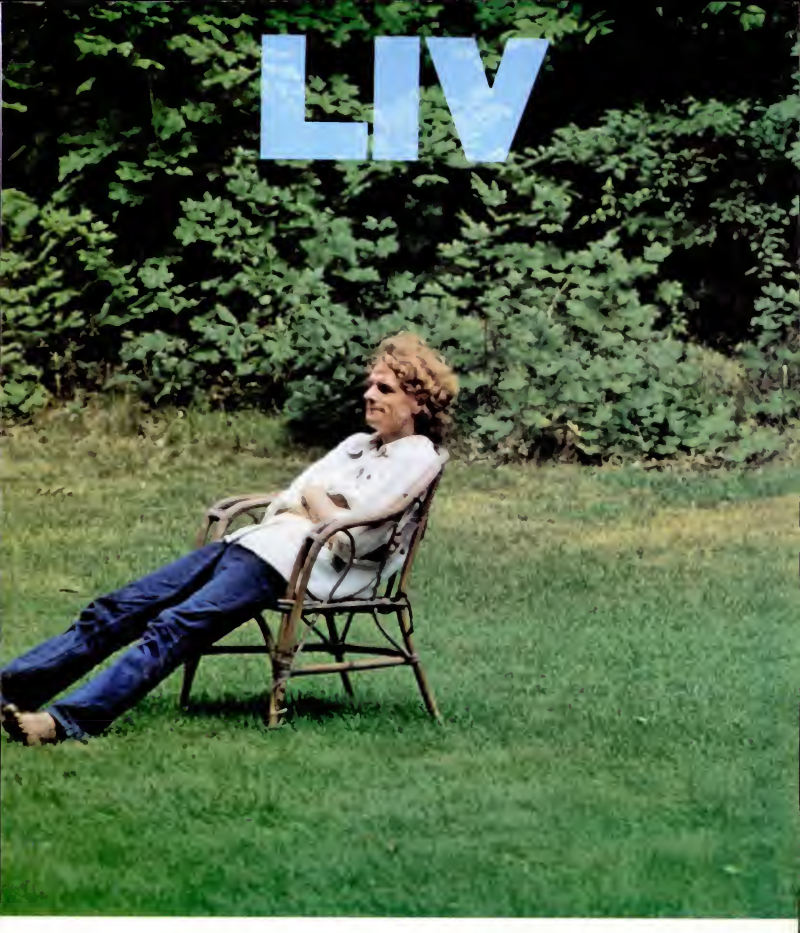
Paul McCartney

Linda McCartney

Denny Laine

Denny Seiwell

SW3386



A new album by

Livingston Taylor

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